CATALOGUE

OF THE

NATIONAL GALLERY OF SCOTLAND

EDINBURGH

By Authority

FORTY-SECOND EDITION

EDINBURGH:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE
By MORRISON & GIBB LIMITED,
At Tanfield
1909

PRICE 4s. 6d.

EDINBURGH: PRINTED BY MORRISON AND GIBB LIMITED
FOR HIS MAJESTY'S STATIONERY OFFICE.

GIFT

N1280
A5
1909

The Board of Trustees for the National Galleries of Scotland

DAVID ERSKINE, Esq., M.P. (*Chairman*)

Sir JOHN MAXWELL STIRLING MAXWELL, Bart.

Sir JAMES GUTHRIE, *P.*R.S.A.

The Right Hon. The LORD PROVOST OF EDINBURGH (JAMES P. GIBSON, Esq., M.P.)

Sir WILLIAM BILSLAND, Bart.

JAMES MURRAY, Esq., M.P.

JOHN RITCHIE FINDLAY, Esq.

Director - - - - - - JAMES L. CAW

Keeper - - - - - - T. CORSAN MORTON

Secretary - - - - - - RICHARD WOOD

NATIONAL GALLERY OF SCOTLAND, THE MOUND

SCOTTISH NATIONAL PORTRAIT GALLERY, QUEEN STREET

Wt. 8659/18 6-09 3000 (*S*)
6-09 100

NOTICE.

Every work in the Gallery is distinctly labelled with the number, the subject, the name of the Artist, and—if deceased—with the dates of his birth and death.

The measurements in all cases are given in inches

The Catalogue is divided into three parts :—

First (p. ix).—A List of the Artists represented.

Second (p. 1).—A Biographical, Historical, and Descriptive part in two sections, Foreign and British, arranged Alphabetically.

Third (p. 256).—A list of the Donations and Bequests to the Gallery.

The Artists' names attached to donations and loans are, as a rule, those given by *the donors or lenders.*

The Gallery is open on Mondays, Tuesdays, Wednesdays, and Saturdays from 10 to 5 (closes at 4 o'clock from 1st November to 31st January), and on Sunday afternoons from 2 to 4 or 5—Free. Thursdays and Fridays, from 10 to 4, are set apart for Artists and others copying the pictures, but the public are admitted on paying Sixpence each.

In the descriptions, right and left always mean those of the spectator, except where they obviously apply (as his or her right or left hand) to a figure in a picture.

The Gallery is closed annually for cleaning and arrangement during two or three weeks in winter, notice being given in the public press.

The Diploma and Water-Colour rooms are closed during the annual Exhibition of the Royal Scottish Academy.

The Vaughan Bequest of Drawings by J. M. W. Turner is exhibited only during the month of January in each year.

NATIONAL GALLERY OF SCOTLAND.

THE Building within which the National Gallery Collection is placed was designed and executed by the late eminent architect, William H. Playfair, Esq., and erected by the Board of Trustees for Manufactures in Scotland out of funds at their disposal, aided by a grant from the Treasury, the valuable site having been made over for the purpose by the Lord Provost and Magistrates of the City on most liberal terms. That Board, which owed its origin to the Treaty of Union, was vested in perpetuity, by Act of Parliament, with the trust of the building, which was specially destined for receiving and exhibiting a National Collection of Works of Art and for the Exhibitions of the Royal Scottish Academy.

Under the National Galleries of Scotland Act, 1906, the Board of Manufactures came to an end, and the Secretary for Scotland appointed a new Board of Trustees for "the purpose of managing the National Galleries of Scotland and such other purposes connected with the promotion of the Fine Arts in Scotland as may be prescribed."

The Foundation-Stone was laid by the late PRINCE CONSORT on the 30th of August 1850, and the following remarks are quoted from the Address His Royal Highness delivered on that occasion:—

> "The building of which we have just begun the foundation, is a temple to be erected to the Fine Arts—the Fine Arts which have so important an influence upon the development of the mind and feeling of a people, and which are so generally taken as the type of the degree and character of that development, that it is on the fragments of the works of art come down to us from bygone nations, that we are wont to form our estimate of the state of their civilisation, manners, customs, and religion.

> Let us hope that the impulse given to the culture of the Fine Arts in this country, and the daily increasing attention bestowed upon it by the people at large, will not only tend to refine and elevate the national taste, but will also lead to the production of works, which, if left behind us as memorials of our age, will give to after generations an adequate idea of our advanced state of civilisation. It must be an additional source of gratification to me to find that part of the funds rendered available for the support of this undertaking should be the ancient grant which, at the Union of the two kingdoms, was secured towards the encouragement of the fisheries and manufactures of Scotland, as it affords a most pleasing proof that these important branches of industry have arrived at that stage of manhood and prosperity, that—no longer requiring the aid of a fostering Government—they can maintain themselves, independently relying upon their own vigour and activity, and can now in their turn lend assistance and support to their younger and weaker sisters—the Fine Arts. Gentlemen, the history of this grant exhibits to us the picture of a most healthy national progress: the ruder arts connected with the necessaries of life first gaining strength, then Education and Science supervening and directing further exertions: and, lastly, the Arts, which only adorn life, becoming longed for by a prosperous and educated people."

The Collection now exhibited in the National Gallery consists of:—(1) The property of the Board of Trustees, being—(*a*) Works acquired by the Board by purchase or gift for the National Gallery; (*b*) the pictures collected by the Directors of the Royal Institution, first exhibited in 1831, and vested in the Board in 1858; and (*c*) modern works purchased by the Royal Association for the Promotion of the Fine Arts in Scotland, and transferred to the Board in 1897. (2) The Pictures, Bronzes, &c., bequeathed by Sir James Erskine of Torrie to the College of Edinburgh, and deposited with the Board for exhibition under a Deed of Agreement. (3) Pictures from the Collection of Ancient and Modern Works belonging to the Royal Scottish Academy, including the Diploma works presented by the Artists on election to the rank of Academician. (4) A few Pictures lent for fixed periods.

When the National Gallery was instituted, the Board of Manufactures confidently anticipated that many valuable additions

would from time to time be made to the Collection through the public spirit and liberality of individuals, the Board having had no fixed revenue available for the purchase of pictures. That confidence has been largely justified, as may be seen from the list of Donations and Bequests at the end of the Catalogue.

Note to the 1899 Edition of the Catalogue.

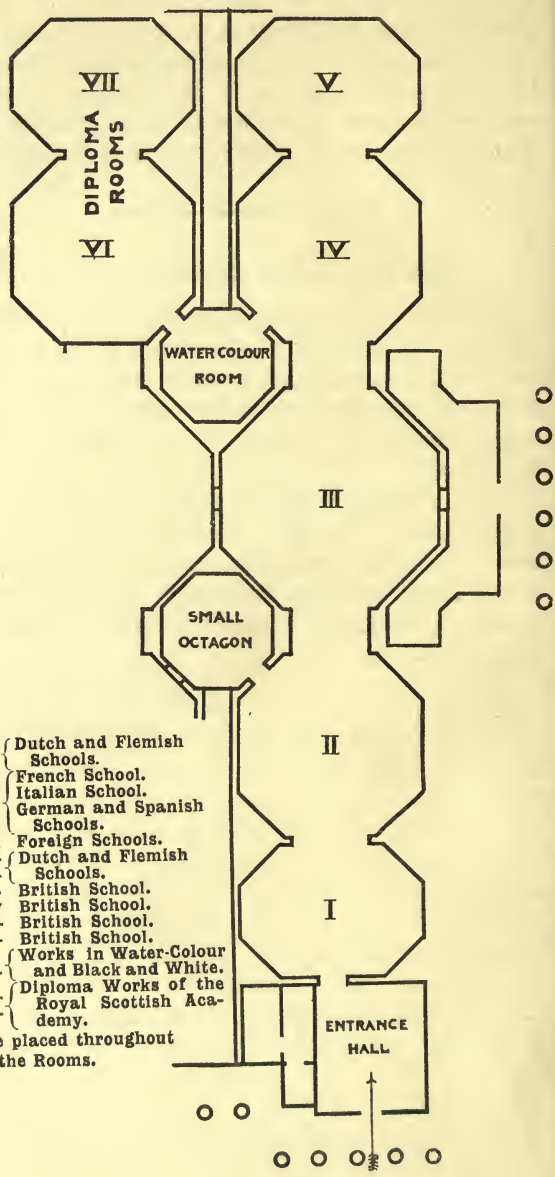
This edition of the Catalogue has been wholly rewritten. In the biographical notices use has been made of the fuller information now available, especially regarding artists of Foreign Schools. The facts as to the history of the individual works have been largely supplemented, and descriptions of the pictures and sculpture have been added.

I have gratefully to acknowledge the kind help of many friends in this revision. Thanks are particularly due to Dr. Forbes White for the article on Rembrandt; to Mr. W. Matthews Gilbert for several biographies of Scottish artists, and to Mr. James L. Caw and Sheriff Shennan for invaluable assistance throughout the entire preparation of the work.

R. G.

July 1899.

PLAN OF THE NATIONAL GALLERY OF SCOTLAND.



Room I. - - Dutch and Flemish Schools.
Room II. - - French School. Italian School. German and Spanish Schools.
Small Octagon - Foreign Schools.
Second Archway - - Dutch and Flemish Schools.
Room III. - British School.
Third Archway British School.
Room IV. - - British School.
Room V. - - British School.
Water-Colour Room - - Works in Water-Colour and Black and White.
Room VI. - - Diploma Works of the
Room VII. - - Royal Scottish Academy.

Sculpture placed throughout the Rooms.

LIST OF THE ARTISTS REPRESENTED.

PART I.—FOREIGN SCHOOLS.

(Names alphabetically arranged.)

	PAGE
Avercamp	1
Bakhuysen	1
Barbarelli—Giorgione	2
Barbieri—Guercino	3
Bassano (*see* Ponte)	57
Berchem	4
Bernazzano	5
Bol	5
Bolognese (*see* Grimaldi)	35
Bonifazio	6
Bordone	7
Borgognone (*see* Courtois)	18
Both	7
Boucher	9
Buonarroti—Michelangelo	9
Caliari—Veronese	12
Cambiaso	14
Canal—Canaletto	14
Cano	15
Carracci	16
Castagno	16
Chardin	17
Claes (*see* Berchem)	4
Claude (*see* Gellée)	29
Courtois—Borgognone	18
Credi	19
Dalou	19
Deelen	20
Della Vecchia	20
Domenichino (*see* Zampieri)	87
Ducq—Le Duc	21
Dughet—Poussin	22
Dutch School	22
Dyck—Van Dyck	23
Florentine School	25
French School	26
Furini	27
Fyt	28
Garofalo (*see* Tisi)	78
Gellée	29
Ghisolfi	30
Giorgione (*see* Barbarelli)	2
Giannuzzi—Romano	30
Gossaert	31
Gozzoli (School of)	32
Greuze	33
Grimaldi—Bolognese	35
Guardi	35
Guercino (*see* Barbieri)	3
Guido (*see* Reni)	62
Hals	36
Helst	37
Heyde	38
Hobbema	38
Houckgeest	39
Isabey	40
Italian School	40
Jardin	41
Jordaens	41
Kalf	42
Lancret	42
Lanfranco	43
Lanziani	44
Leeuw	44
Lenbach	45
Lingelbach	45
Lippi	46
Mabuse (*see* Gossaert)	31
Mander	47
Mercier	48
Meulen	48
Michelangelo (*see* Buonarroti)	9
Monticelli	49
Moreelse	50
Moucheron	50
Murillo	51
Mytens	52
Neeffs	52
Oever	53
Ostade, A.	53
Ostade, I.	54
Overbeck	55
Palma	55
Pater	55
Pijnacker	56
Poelenburgh	57
Ponte—Bassano	57
Poussin (*see* Dughet)	22
Preziosi	59
Procaccini	59

	PAGE
Raphael (*see* Sanzio)	69
Rembrandt	59
Reni—Guido	62
Reschi	63
Ribera	63
Robusti—Tintoretto	64
Romano—Giannuzzi	30
Rosa	67
Ruisdael	68
Sanzio—Raphael	69
Sienese School	70
Snyders	71
Spagnoletto (*see* Ribera)	63
Spanish School	72
Soldi	73
Steen	73
Suttermans	74
Teniers	75
Tiepolo	76
Tintoretto (*see* Robusti)	64
Tisi—Garofalo	78
Titian (*see* Vecelli)	79
Van Deelen (*see* Deelen)	20
Van Dyck (*see* Dyck)	23
Van der Helst (*see* Helst)	37
Van der Heyde (*see* Heyde)	38
Van der Leeuw (*see* Leeuw)	44
Van Mander (*see* Mander)	47
Van der Meulen (*see* Meulen)	48
Van de Velde (*see* Velde)	83
Van der Werff (*see* Werff)	86
Vecchia (*see* Della)	20
Vecelli—Titian	79
Velazquez	81
Velde, A.	82
Velde, W.	83
Velde, W. (the elder)	83
Veronese (*see* Caliari)	12
Vries	84
Watteau	84
Werff	86
Wijnants	86
Zampieri	87
Zurbaran	88

PART II.—BRITISH SCHOOL.

Abbott	89
Adam, J. D.	89
Adam, P. W.	90
Aikman	90
Alexander	91
Allan, David	91
Allan, Sir William	93
Archer	94
Ballantyne	95
Barclay	95
Beattie-Brown	96
Beaumont	96
Beverley	96
Bonnar	97
Bough	97
Boyce	98
Brabazon	99
Brodie	100
Brough	101
Brown, A. K.	102
Burnett	102
Callow	102
Cameron	103
Cassie	103
Cattermole	104
Chalmers	104
Chantrey	105
Charles	106
Collins	107
Cotman	107
Cox	108
Crawford	109
Cristall	110
Crome	112
Danby	113
Donald	114
Douglas	114
Drummond	118
Duncan	120
Dyce	121
Edridge	123
Elmore	124
Etty	124
Ewbank	126
Faed	127
Ferguson	128
Flaxman	128
Fraser	129
Fripp	129
Gainsborough	130
Gavin	132
Geddes	132
Geikie	136
Gibb (S.A.)	136

	PAGE
Gibb (R.S.A.)	137
Gibson	137
Giles	137
Girtin	138
Gordon	139
Graham, T.	140
Graham-Gilbert	141
Guthrie	142
Hardie	142
Harding	143
Harvey	143
Hay	145
Heffernan	146
Henry	146
Herdman	146
Hogarth	148
Hole	150
Holland	150
Horrak	150
Houston	151
Hutchison	151
Jamesone	152
Johnstone, G. W.	153
Johnstone, W. B.	154
Joseph	154
Kidd	155
Kirkup	156
Knell	156
Landseer	157
Lauder, J. E.	158
Lauder, R. S.	159
Lavery	161
Lawson, Cecil	161
Lawson, G. A.	162
Leahy	163
Lees	163
Lewis	163
Leyde	164
Lizars	165
Lockhart	166
Lorimer	167
Macbeth	167
M'Culloch	168
M'Donald	169
M'Gregor	170
M'Kay	170
Macnee	170
M'Taggart	171
Marshall	172
Martin	173
Melville	173
Morland	174
Mulready	175
Nash	176

	PAGE
Nasmyth, Alex.	176
Nasmyth, Patrick	177
Nicholson	177
Nicol	178
Nisbet	179
Noble, J. C.	179
Noble, R.	180
Opie	180
Park	181
Paton, Sir J. N.	181
Paton, W. H.	184
Perigal	185
Phillip	185
Prout	190
Raeburn	191
Ramsay	197
Reid, Sir G.	198
Reid, G. O.	199
Reynolds	199
Rhind	201
Roberts	201
Roche	202
Ross, R. T.	203
Ross, J. T.	203
Runciman, Alex.	204
Runciman, John	205
Ruthven, Mary, Lady	207
Sandby, P.	207
Sandby, T.	208
Sanders	209
Scott, D.	209
Scott, T.	211
Scott, W. B.	212
Scougall	212
Seaton	213
Simpson	213
Simson, G.	214
Simson, W.	214
Skirving	216
Smart	217
Smith, F. C.	218
Somerville	218
Stanton	219
Stark	219
Steell, Sir J.	220
Stevenson, D. W.	222
Stevenson, W. G.	222
Stothard	222
Syme	225
Thomson	225
Turner	227
Vallance	236
Walter	237
Walton	237

	PAGE		PAGE
Watson	238	Wilson, A.	251
Watts	239	Wilson, J.	251
West	240	Wilson, R.	253
Wilkie	240	Wingate	254
Williams, H. W. . . .	245	Wint, P. de	254
Williams, J. F. . . .	250	Wyld	255

List of Marbles and Bronzes

not described under the Artists' Names in body of Catalogue.

With the exception of those to which a different donor's name is appended, all were bequeathed by Sir James Erskine of Torrie.

IN VESTIBULE.

Anatomical Horse.

ROOM I.

No.	Subject.	Name of Artist.
1.	Fragment of Psyche . .	Copy by Theed (Lord Rutherfurd, 1854).
2.	Crouching Venus . . .	After the Antique.
3.	Column and Vase of Giallo Antico	Antique.
4.	"Aristomache" . . .	Antique (Mary, Lady Ruthven, 1885).
5.	Greek Marble	Antique (Mary, Lady Ruthven, 1885).

ROOM II.

9.	Torso of Venus . . .	Antique.

ROOM IV.

25.	The Empress Plotina, wife of Trajan	Antique.

CASE I.

(1) Miniature copy of "Alcibiades," commonly called "The Fighting Gladiator." Bronze, 29″ high.

(2) Miniature copy of "The Arrotino" (Scythian Slave preparing to flay Marsyas). From the Florentine Gallery. Bronze, 14½″ high.

(3) Miniature copy of a Youth, with one arm on his head and the other behind his back. Bronze, 8″ high; on a serpentine pedestal 2″ high.
(4) Antique figure of a Bull; on a black marble plinth. Bronze, 10″ high.
(5) Miniature copy of "The Group of Athletæ." Bronze, 16″ high.
(6) Miniature copy of the Florentine Boar. Bronze, 8″ high, including the plinth.
(7) Antique figure of a He-Goat scratching its side with one foot. Bronze, 8″ long.

(Below Case I.)

(*a*) Vase of grey granite, 15¾″ high.
(*b*) Vase of *Verde Antico* porphyry, 14″ high.
(*c*) Vase of grey granite, 15¾″ high.

CASE II.

(1) Miniature copy of "The Rape of the Sabines." After Giovanni di Bologna. Bronze, 23½″ high.
(2) Miniature copy of Venus; on a column, with a globe at her feet. Bronze, 15″ high; on an antique green porphyry plinth 2″ high.
(3) Copy of "Venus Leaving the Bath." Marble, 28″ high.
(4) Miniature copy of the group of "Beauty Chaining Strength." Bronze, 12″ high.
(5) Miniature copy of "Venus de' Medici." Bronze, 24″ high.
(6) Miniature copy of Mercury; after Giovanni di Bologna. Bronze, 20½″ high; on a pedestal of antique green porphyry 3″ high.
(7) Cupid resting on one foot, as if about to fly. Bronze, on a pedestal, 5¾″ high.

(Below Case II.)

(*a*) Richly chased vase from the *Villa Borghese*. The plinth is inscribed "G. Zoffoli *f*." Bronze, 14″ high, 11″ wide.
(*b*) Vase of *Rosso Antico* porphyry, with handles, 19¼″ high, 12″ wide.
(*c*) Richly chased vase from the *Villa Borghese*. The plinth is inscribed "G. Zoffoli *f*." Bronze, 14″ high, 11″ wide.

CASE III.

(1) Miniature copy of "Night," by Michelangelo. From *The Tombs of the Medici*, in the sacristy of the Church of San Lorenzo at Florence. Bronze, 23″ long by 11″ high.

(2) "Samson Slaying the Philistines." Inscribed "Adrian Fries, *ft.* 1612." Bronze, 30″ high.

(3) Miniature copy of "Aurora," by Michelangelo. From *The Tombs of the Medici*, in the sacristy of the Church of San Lorenzo at Florence. Bronze, 23″ long by 11″ high.

(Below Case III.)

(*a*) A small vase of *Verde Antico* porphyry, 13″ high.

(*b*) Vase of *Rosso Antico* porphyry, with handles, 19¼″ high by 12″ wide.

(*c*) A small vase of *Verde Antico* porphyry, 13″ high.

CASE IV.

(1) Antique draped figure without head or arms. Parian marble, 31½″ high.

(2) Small antique figure of a draped Venus. Greek marble, without head or arms, foot resting on a dolphin, 15″ high.

(3) Small group of Dirce. A bronze cast, after the famous Toro Farnese. In bronze, 21″ high.

(4) Chased vase from the *Villa Borghese*. The plinth inscribed "G. Zoffoli *f.*" Bronze, 12″ high by 6¾″ wide.

(5) Antique small statue of Youth. Greek marble; a fragment—legs broken off at the knees, arms at the shoulders, and head just above the lower jaw, 20″ high.

(6) Antique small draped figure. Greek marble, the head and various parts restored, 21″ high.

(7) Small vase of *Rosso Antico* marble, 16½″ high.

(8) Portion of the head of a Faun. Marble.

(9) Small antique head from Cyprus. Marble.

(Below Case IV.)

(*a*) Pedestal in *Verde Antico* porphyry.

(*b*) Model in bronze of the Parthenon. Length, 30″; breadth, 14″; height, 9″. (Presented by Mrs. Williams.)

(*c*) Antique bronze arm. (Do.)

FOREIGN SCHOOLS.

The Names of the Artists arranged alphabetically.

AVERCAMP. Hendrick Avercamp.

Dutch School.

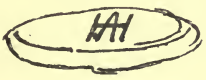
Born at Amsterdam in January, 1585. He was known as De Stomme van Kampen (the mute of Kampen). According to Immerzeel, he got this name on account of his taciturnity, but the fact seems to be that he was incurably dumb. He is believed to have studied at Amsterdam under Gillis van Coninxloo, and worked there and at The Hague until 1625. Subsequently settling in Kampen, he died there after 1663. Most of his paintings depict winter scenes, and he has also left a number of pen and chalk drawings.

12. *Winter Scene.*

In the foreground is the frozen river or estuary crowded with figures, in the quaint costume of the 17th century, skating and playing hockey or watching the sport. On the left are houses and a windmill, and, along the bank, ice-bound boats; on the right and in the middle distance a castle with bastions and towers. The landscape is under snow, and the colour scheme is silver grey with stronger notes of brown, yellow, and red.

Copper, 16½″ wide by 11″ high.

Signed, on oval piece of ice, near centre of foreground—



Bequeathed by Mr. David Laing, LL.D., 1879.

BAKHUYSEN. Ludolf Bakhuysen.

Dutch School.

Born at Emden on 18th December, 1631. Sent at the age of nineteen to a merchant's office in Amsterdam, he attracted such attention by his clever sketches of shipping that he quitted commerce

for art, and studied under Allaert van Everdingen and Hendrick Dubbels. Among his own pupils may be mentioned Peter the Great. He died at Amsterdam on 17th November, 1708. Bakhuysen was a marine painter, especially of the sea in stormy moods, and frequently ran great risks in obtaining sketches direct from nature. He also practised etching and engraving, and gave lessons in handwriting after a method of his own.

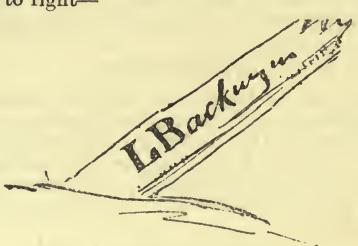
Ludolf Bakhuysen, the battle painter (1717–78), was his grandson.

105. *A Squall.*

A Dutch lugger is running for the entrance of a harbour, on the pier-head of which (seen to the right) are a tall and slender beacon and three figures; on the left, on a stretch of dyke which extends across the foreground, two men are looking out to sea. The light falls from the clear sky on the left upon the nearer waves and the tricolour flying at the stern of the lugger, on which the crew are shortening sail; but towards the right the sky is full of lowering clouds, and, in the gloom they cast, another craft is seen standing out to sea. In the half-light in the middle distance on the left, near a large ship which rides at anchor, two small boats are scudding for shelter.

Canvas, 24″ wide by 18½″ high.

Signed on spar to right—



Torrie Collection.

BARBARELLI. Giorgio Barbarelli (Giorgione).

Venetian School.

His stalwart figure gave rise to the name of GIORGIONE, by which he is commonly known. Born about 1477, near Castelfranco, he studied under Giovanni Bellini at Venice, Titian being among his fellow-pupils. Success and distinction came to him at an early age, and while still young he was commissioned to paint portraits of two of the Doges, and of Queen Comaro of Cyprus, who resided then at Asolo, near Giorgione's native place. The altar-piece in the church at Castelfranco—one of his few undoubtedly genuine works—is believed to have been painted about 1504. He died at

ANNAN, PHOTO. REMBRANDT PHOTOGR. PRINTING CO., LTD.

Venice in 1511, when only 34 years of age. His work consisted largely of frescoes, which have now almost entirely disappeared. His easel-pictures are very few in number, and doubts are freely expressed as to the genuineness of many pictures ascribed to him. He is distinguished from his predecessors by greater freedom of handling and fidelity to nature,—the latter especially in landscape,—and he exercised a powerful influence on some of the greatest painters of the Venetian School, notably on Titian.

65. *An Archer.*

The head and shoulders of a young man with dark and glowing face, and long loose hair of Venetian red, looms from a background of rich blackness. He wears a dark doublet under a black breastplate, in which his right hand, encased in an archer's glove and raised to his breast, is faintly reflected. The head comes high on the panel and towards the right, but while the face, slightly inclined to one side, is seen in three-quarters (to the right), the dark inquiring eyes look straight out.

Panel, 21″ high by 16½″ wide.

Bequeathed by Mary, Lady Ruthven, 1885.

69. (School of Giorgione.)

Portrait.

The face, turned well to the left, is swarthy, and while the upper part is deeply shadowed by a large black hat, the lower is brightly lit and relieved between the upper shadow and one upon the neck. His shoulders are enveloped in a dark bronze-green drapery, and the hand which occupies the left lower corner holds what seems to be a roll of paper. The shadows on figure and drapery melt into the dark background.

Canvas, 18″ high by 13″ wide.

Purchased in 1830 by the Royal Institution from the Marchesa Pallavicino, who had inherited it, with other pictures, from the Grimaldi Collection.

BARBIERI. Giovanni Francesco Barbieri.

Bolognese School.

Commonly called Guercino (squint-eyed). Born at Cento, near Bologna, on 2nd February, 1591, he was mainly self-taught in art, though he had masters at Cento and Bologna. In pursuit of improvement he visited also Venice and Ferrara, and finally reached Rome, where he fell under the influence of the style of Caravaggio (Michel Angiolo Amerighi, 1569–1609). During his stay in Rome he executed his masterpiece, "St. Petronilla," now in the Capitol. Returning to Cento in 1623, he lived there for nearly twenty years, during which period he executed the great fresco in the Duomo at

Piacenza, beginning it in 1626. On the death of Guido in 1642, he took up his residence in Bologna, where he enjoyed great prosperity. He died there on 22nd December, 1666. In addition to frescoes, altar-pieces, and easel-pictures of almost every kind, he left many drawings, which are much esteemed, and he also executed seven etchings.

95. *St. Peter.*

The saint, in an orange-brown mantle over an under garment of dark blue, with his hands clasped and his head thrown backward with uplifted eyes, is shown in half-length. The figure is turned towards the right, and is in strong light and shade; the background consists of a dark cliff on the right, and in the left corner a church, under a dark blue sky, is introduced.

Canvas, 40″ high by 33″ wide.

Purchased from the Collection of the Marchese Gerini, Florence, for the Royal Institution, 1831.

BASSANO (*see* Ponte).

BERCHEM. Claes Pietersz Berchem.

Dutch School.

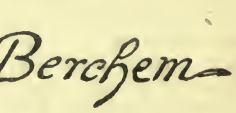
Sometimes known as NICOLAES BERGHEM. He was son of the painter Pieter Claesz, and was baptized at Haarlem on 1st October, 1620. It is not known how he came to adopt the surname Berchem. He studied under his father, Claes Moeyaert, Pieter de Grebber, Jan Wils (his father-in-law), and Jan Baptist Weenix. Berchem resided first at Haarlem, where he was admitted to the Guild of St. Luke in 1642, and subsequently in Amsterdam, dying there on 18th February, 1683. His best paintings have as their subjects landscapes with animals. He also executed numerous fine drawings and etchings. The figures in the landscapes of Jacob van Ruisdael, A. van Everdingen, and others, were frequently painted by him.

13. *Cattle with Herd-Boy.*

In the rocky bed of a stream, under evening light, two cows and a goat stand in the shadowed water. To the right a herd-boy and his dog rest on a rock, and in the centre of the picture, rising above the bank and against the grey and yellow sky, is a dark tree.

Panel, 12½″ high by 9½″ wide.

Signed in lower right corner—



Torrie Collection.

17. *Herd with Cattle.*

A herd, pole in hand, is driving a few cattle and sheep towards us along a road on a river bank; to the left a hut and a group of trees are prominent; to the right the flat river valley stretches to a horizon with a suggestion of hills. The foreground is in sunlight, the cattle cast shadows from left to right, and a grey cloud floats in an indefinite blue sky.

Panel, 12½″ wide by 9½″ high.

Signed in lower right corner—

Torrie Collection.

BERNAZZANO. Cesare Bernazzano.

Milanese School.

Little is known of this painter save that he flourished in the first half of the 16th century. He is said to have studied under Leonardo da Vinci. His subjects were fruit, flowers, animals, landscapes, the figures in the landscapes being usually painted by Cesare da Sesto (1470–1524), who was also a pupil of da Vinci.

110. *Landscape, with Groups of Monks engaged in Devotion.*

In a romantic river-gorge with rocky and wooded banks of considerable height, in which an isolated and precipitous peak is prominent about the middle of the picture, many white-habited monks are gathered. The principal group worships a tall rude crucifix erected on the nearer bank of the stream (which in the middle distance turns to the right), and scattered over the foreground and on the distant bank are other groups or individuals at prayer or meditation. The light streams down the gorge from the right, casting broad bands of shadow and brilliance across the picture, and lighting the central peak, beyond which a bridge, spanning the chasm, stands clearly against a sky faintly flushed with sunset along the horizon.

Canvas, 50″ wide by 37″ high.

Purchased from the Collection of the Marchese Gerini, Florence, for the Royal Institution in 1831.

BOL. Ferdinand Bol.

Dutch School.

Born at Dordrecht in 1616. Before 1640 he had removed to Amsterdam, where he studied under Rembrandt. He became a citizen of Amsterdam in 1652, and, after a prosperous career, died

there in 1680. His subjects were portraits and incidents of history. As a portrait painter he was in great request, and he executed many portrait groups for corporations of the Low Country, of which the chief is his painting of the Regents of the Leper Hospital, Amsterdam. He is held in high esteem as an etcher.

106. *Portrait.*

Half-length, life-size, of a young man with a fair complexion, a slight moustache, and long brown hair. He wears a black cap and a dark yellow blouse, while across his right shoulder, and lying over his bended arms, is a red drapery, from under which his hands appear. The background is a dark warm grey-green.

Canvas, 31″ high by 26″ wide.

This portrait has been supposed to represent Professor von Atten.

Purchased for the Royal Institution in 1838.

BOLOGNESE (*see* Grimaldi).

BONIFAZIO. Bonifazio Veneziano.

Venetian School.

During the 16th century three painters of the name of Bonifazio lived in Venice. The two elder, both probably natives of Verona, are known as Bonifazio Veronese the elder (died 1540) and Bonifazio Veronese the younger (died 1553). They studied under Palma Vecchio. The youngest, known as Bonifazio Veneziano, was probably born at Venice between 1525 and 1530, and he died after 1579. His earlier works have affinity with those of the elder Bonifazi, but those dating after 1570 show the influence of Titian.

94. *The Last Supper.*

Our Lord and His disciples are seated at a long white-covered table placed parallel with the background of grey wall from which, in the centre of the picture, springs a double-pillared colonnade of three bays through which an Italian landscape of wood and hill is seen under a white and blue sky. The simple and august meal is all but over; St. John leans upon the breast of the Master, who sits in the centre; the others converse in groups of two or three, except Judas, who is alone at the nearer side of the table. Towards the right corner is a little white-and-tan dog, towards the left a wine vessel; the pillars are cut off by the frame a few feet from the base.

Canvas, 111″ wide by 55″ high.

After being for many years in the Monastery of the Certosa, Venice, it passed into the possession of M. Schiavoni, from whom it was purchased for the Royal Institution, 1850.

BORDONE. Paris Bordone.

Venetian School.

Born at Treviso in 1500, of a noble family. After studying in Titian's school and also under Giorgione, he pursued his art career at Treviso (achieving there a notable success in the decoration of the dome of the Church of San Vicenzo), in Venice, and in Vicenza. In 1538, Francis I. invited him to Paris, where he came to be much in request as a portrait painter; and Francis II. (1559-60), in recognition of his merits, knighted him. Augsburg and Milan were also scenes of his labours. He died at Venice on 19th January, 1570. His masterpiece is the "Fisherman presenting the Ring of St. Mark to the Doge," now in the Academy, Venice.

68. *Lady at her Toilet.*

In the centre of the composition a Venetian beauty, her fair hair, hanging in long plaits about her shoulders, is seated; she wears a crimson velvet gown, which shows her ample bosom and her rounded arms; to the right a darker-haired woman, with a dark green mantle about her shoulders, is seen; and to the left an attendant, in a dark costume and a grey-blue head-dress, holds a box in her hand.

Canvas, 55″ wide by 38″ high.

It has been suggested that the incident represented is Judith preparing to go to the tent of Holofernes.

At one time in the Collection of the Duc di Grimaldi, where it was attributed to Titian; it was inherited by the Marchesa Pallavicino, from whom it was purchased for the Royal Institution, 1830.

BORGOGNONE (*see* Courtois).

BOTH. Jan Both.

Dutch School.

Born at Utrecht about 1610. Jan and his brother Andries (born about 1609) received their early training in art from their father Dirck Both, a painter on glass, and were afterwards pupils of Abraham Bloemaert. The brothers visited France and Italy, remaining for some time in Rome, where Jan was strongly influenced by the works of Claude Lorrain. Andries was accidentally drowned at Venice. Jan returned to Utrecht, and in 1649 was elected president of the Guild of Painters of that town, where he died on 9th August, 1652. It has been generally stated (following Sandrart) that the figures in Jan Both's landscapes were painted at first by his brother Andries, and after his death by Cornelis Poelenburgh; but Dr. Bredius states this opinion to be erroneous. He executed several spirited etchings.

Assigned to Andries Both :—

1. *A Rocky Landscape, with Figures.*

To the left is a line of cliffs, with a few trees on the summits and along the base, near which a road, with figures, runs until it disappears as it drops to the valley on the right. The foreground of road and broken ground is in shadow, but the valley and distant lake, with a town on its farther shore, are in soft-toned light. Evening sky with yellow clouds.

Canvas, 23″ wide by 18″ high.

Torrie Collection.

40. *Landscape, with Mounted Figures.*

Towards the right some travellers are watering their horses at a pool, the rocky and tree-crowned bank of which occupies the left, and is in shadow. The road, in light, rises as it passes into the picture, and over the ridge a horseman is seen descending into a landscape with a bridge, a town, and a distant line of pale blue hills. The sky, in which a few rosy clouds float, is suffused with a yellow glow. The figures are of considerable size.

Panel, 21½″ wide by 16″ high.

Signed, to left, on farther bank—

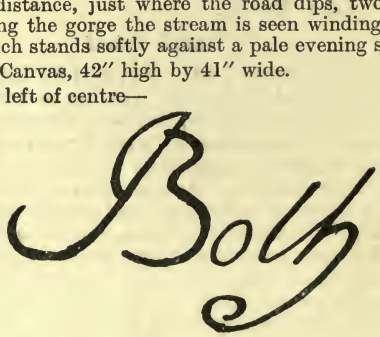
Torrie Collection.

122. *Landscape, with Figures.*

A road, which enters in the lower right corner, runs for some little distance into the picture, and then drops into a rocky gorge (which crosses the picture in the opposite direction), whence, reappearing, it is seen for a little, and then disappears behind a high rock on the left. Beneath the tall trees on the right are several travellers with mules, and in the middle distance, just where the road dips, two herds are driving cattle. Along the gorge the stream is seen winding towards a mountain range, which stands softly against a pale evening sky.

Canvas, 42″ high by 41″ wide.

Signed, on rock to left of centre—



Torrie Collection.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

LANDSCAPE, WITH MOUNTED FIGURES.

JAN BOTH.

AINSAN, PHOTO HEMSLEY & PRINTING CO. LTD.

MADAME DE POMPADOUR.

BOUCHER.

BOUCHER. François Boucher.

French School.

Born in Paris on 29th September, 1703; died 30th May, 1770. He studied under Le Moine for three months, after which he was employed by Jean François Cars in making and engraving designs for publications. In 1723 he gained the first prize at the Academy, and four years later he visited Italy with Carl van Loo. Returning to Paris in 1731, he attained success at once, and was admitted to the Academy in 1734. Appointed director of the Gobelins in 1755, he retained that position until, on the death of Carl van Loo (1765), he succeeded him as first painter to the King. Madame de Pompadour, whose portrait he frequently painted, was among his chief patrons. Boucher, besides working in oil and pastel, executed numerous decorative designs, and the miniatures formerly attributed to his wife are now believed to be by him. He estimated that his paintings numbered over 1000 and his drawings over 10,000. He also etched over 180 plates, some from his own designs and several after Watteau.

46. *Madame de Pompadour.*

Madame d'Étoiles, Marquise de Pompadour (1721–64).

The famous favourite of Louis XV. of France, dressed in a light but brilliant blue gown trimmed with lilac ribbons and white lace, and with flowers in her hair and corsage, reclines on the pale grey-and-pink cushions of a couch. She is seated to the left, the book in her right hand, and on a writing table to the right are a letter and writing materials. The background is delicate grey, the light falls from the left, and the figure is shown in half-length.

Canvas, 18″ wide by 15″ high.

Exhibited at Paris, 1909.

Photographed by Annan.

Reproduced in Lady Dilke's *French Painters of the XVIII. Century.*

Bequeathed by Lady Murray, 1861.

BUONARROTI. Michelangelo Buonarroti.

Tuscan School.

Michelangelo was born on 6th March, 1475, at Castel Caprese, in Tuscany, where his father, a Florentine of good family, was acting for the time as *podesta* (prefect). All his father's prejudices were of no avail to quench the child's inborn love of art. His vocation was a matter of no doubt, and accordingly, in 1488, he was bound for three years as apprentice to Domenico Ghirlandajo (Bigordi), then a prominent figure in Florence. His work soon showed such promise that in the following year Lorenzo de' Medici took the young artist under his patronage, and made

him a member of his household, thus extending to him not only the opportunity of studying that Prince's rare collection of antiques, but also the benefit of associating with the most celebrated men of art and letters. He also studied assiduously the works of Donatello, the founder of modern sculpture. On the death of Lorenzo de' Medici in 1492, Michelangelo returned to his father's house in Florence. A "Sleeping Cupid," executed in marble, having come into the possession of Cardinal San Giorgio, so pleased its owner that he invited the artist to visit Rome, and Michelangelo entered that city on 25th June, 1496. He remained there for some years, executing works which placed him in the front rank of living sculptors—among them the famous "Pietà" (Virgin Mary with the dead Christ) in St. Peter's. From 1501 to 1505 he was resident in Florence. His great achievements of this period were the colossal statue of David, now in the Academy of Florence, and the "Cartoon of Pisa," a design for a fresco (commissioned but never executed) for the Council Hall of the Palazzo Vecchio. A summons from Julius II. recalled him to Rome, and he was instructed to prepare designs for a tomb to be erected in St. Peter's for that Pontiff. He prepared the designs, procured the marble from Carrara, and threw himself into the work with delight. But, to his lasting disappointment, it was never completed, although throughout forty years he repeatedly endeavoured to obtain the necessary sanction. Notwithstanding that their relations were frequently strained, Julius II. was determined to retain the services of the great artist; and in 1508, Michelangelo, though reluctant, commenced work in fresco on the ceiling of the Sixtine Chapel. The marvellous series, representing the Creation, the Fall, and the early Biblical history, was completed on 1st November, 1512. After the death of Julius II. in 1513, Michelangelo was for more than twenty years engaged mainly on work for the Church of San Lorenzo at Florence, executing his finest sculptures for the Medici Chapel in that church. Then Paul III. summoned him to Rome to adorn further the Sixtine Chapel, the result being the famous "Last Judgment," which was begun in 1537 and displayed to view on Christmas Day, 1541. In 1546 he was appointed architect of St. Peter's, an office which he held till his death. Under his supervision the building was completed to the base of the cupola, and he prepared the plan from which the great dome was built. He died in Rome on 17th February, 1564, and on 14th March following he was buried in Santa Croce, Florence. This prince of sculptors and painters was also architect, military engineer, man of learning, and poet. Vehement and impetuous, his brain teeming with designs which he wished to realise in marble, he was unfortunate in being the servant of patrons who were bent obstinately on the execution of their own schemes; and though he feared neither Pope nor Prince, they nevertheless forced him to abandon his own ambitions in order to fulfil theirs. Thus, while his tastes and powers lay specially in the region of sculpture, his most perfected achieve-

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

ORIGINAL MODELS FOR THE "TOMBS OF THE MEDICI" AND "MADONNA AND CHILD."

BUONARROTI

ments were in painting, and the works from his chisel, wonderful as they are, only suffice to show the possibilities of his genius had it been allowed free scope.

Case V. *Giuliano de' Medici, Duke of Nemours. (1478-1516.)*

Seated figure, with the knees apart (the left being the lower), and the feet brought together beneath. The lower part of the torso is upright, but above the waist it inclines towards the right, and the head, bent forward, is turned in the same direction. His left hand lies on the left knee above a baton (very incomplete in the model). He wears a Roman lorica or cuirass, with decorated shoulder straps, an embossed head on the breast, and, on the back, a figured plate, and with two rows of leather fringes at the bottom. A drapery lies on the left knee, and, passing behind, envelops the stool or block on which he sits. The left foot, the right toes, and the right arm from above the elbow are missing.

Modelled in wax.

Height of figure, 22″. Base, 6¾″ wide by 9½″ deep. Plinth, 4″ high, 9¾″ wide by 12¼″ deep.

Case V. *Lorenzo de' Medici, Duke of Urbino. (1492-1519.)*

Seated figure, with the knees apart, the right hand laid with its back against the outside of the right knee, the left elbow laid on a carved box or casket lying on the left knee, and the hand raised to the head, which is inclined forward. The face is shadowed by a helmet wrought into the semblance of a monster in front; the costume is a Roman lorica with leather fringes, worn over a close-fitting tunic with long sleeves; the feet are bare, but garters on the top of greaves are indicated below the knees. Seen from in front, the figure is seated in an upright position. The helmet is incomplete; the nose and the left forefinger are missing.

Modelled in wax.

Height of figure, 21½″. Base, 6½″ wide by 9¾″ deep. Plinth, 4″ high, 9¾″ wide by 12¼″ deep.

Case V. *Madonna and Child.*

The Madonna is seated with her right foot placed squarely on the floor below her, and with her left knee over her right. Her right hand is placed close beside her on the seat, and with her left (the elbow is caught in close to her side) she steadies the Child, who, completely nude, sits astride on her knee, and, turning towards her, nestles His curly head aganst her breast. The Virgin's body is thrown slightly to the right, and her head, which inclines forward, is at a greater angle in the same direction. On her head is a 'kerchief, and her garments cling in massive folds about her figure. The front part of her left foot is missing.

Modelled in wax.

Height of figure, 26″. Base, 5¾″ wide by 10½″ deep. Plinth, 8″ high, 11″ wide by 14½″ deep.

The figures are modelled in wax, on old wooden blocks, now encased in moulded wooden plinths.

The original models for the two principal figures of the tombs of the Medici and the group of the " Madonna and Child " sometimes known as the " Charity," by Michelangelo in the Sagrestia Nuova of the Church of San Lorenzo, Florence, they were found in Sienna in 1844 and taken to Florence, where, before the discovery was made public, they were secured by Sir Hugh Hume Campbell.

Similar models, on the same scale and in the same material, of the four allegorical figures (reduced copies in bronze of " Aurora " and " Night " are to be seen in Case III.), which are placed on each side of the sarcophagi above which the portrait statues stand in niches, are preserved in the Royal Academy of Fine Arts, Florence. They were probably executed prior to 1523, when Michelangelo commenced work on the marble statues, which, even when he finally left Florence for Rome, had not been quite completed.

This group of works in the Medici Chapel is regarded as one of its creator's greatest achievements, and it was described and eulogised by Vasari, Condivi, and other contemporary writers.

Presented by Sir Hugh Hume Campbell, Bart., of Marchmont, 1886.

392. *Anatomical Study.*

Study of a figure, with the left knee placed on a rock, to the right; the left hand held just above that knee; and the right held aloft, showing bones and muscles.

Sepia, on paper, 17″ high by 9⅝″ wide.

On the other side of the paper there is a study in red chalk of a figure for a crucifixion. The arms are extended upwards, the left being the higher, and the body hangs forward in a curve; the feet are out of the drawing, and so is the right arm from the elbow.

Collection of Mr. Young Ottley.

Collection of Dr. Munro.

Presented by Mr. Francis Abbott, 1873.

CALIARI. Paolo Caliari.

Venetian School.

Known as Paolo Veronese. His father, Gabriele Caliari, was a sculptor of Verona, where Paul Veronese was born in 1528. Intended at first to follow his father's art, he received his early education from him, but ere long he evinced a decided leaning towards painting, and accordingly was placed under his uncle, Giovanni Antonio Badile, a painter of the Veronese School. After practising for a time in Verona, he, in 1551, obtained a commission to decorate a villa near Castelfranco for the Soranzi, and, immediately after, he is found working in the Villa Fanzolo and the Church of San

Liberale. A turning-point in his life came in 1555, when he was invited to Venice, and commissioned to paint the ceiling of the sacristy of the Church of San Sebastiano, for thereafter he made Venice his home, only leaving it for brief visits. It was about this time he made the acquaintance of Titian, who employed him, along with several others, to decorate the great hall of the library built by Sansovino. On the completion of this work—for which he gained the first prize—he undertook, with the assistance of Zelotti, the decoration of several of the halls of the Ducal Palace. In 1562 he painted the famous "Marriage in Cana" for the convent of S. Giorgio Maggiore. Many other celebrated banqueting scenes followed—among them the "Feast of the Levite," "Supper at the House of Simon," and "Supper at Emmaus"—a favourite subject, in the Louvre version of which the painter has introduced portraits of himself and family. Paolo, now at the zenith of his powers, was again employed, in 1563, in further decorating the Church of San Sebastiano and the Villa Masiera, built by Palladio. It is said that he visited Rome about 1563, and it is known that in 1564 he married, at Verona, the daughter of his early master, Badile. He died in Venice on 19th April, 1588, and was buried in the Church of San Sebastiano, which in his lifetime he had so enriched that in itself it is a monument to his genius.

His sons, Gabriele and Carletto, were his followers and imitators. The latter, the more talented, executed a number of pictures from designs left by his father. Zelotti and others also continued to work in his manner, so that many works have been attributed to Paolo which merely belong to his school.

97. *Venus and Adonis.*

Towards the left the fair-haired goddess, a gorgeous, if somewhat scanty, drapery of blue bound about her by a jewelled girdle, throws herself backwards on the tree trunk on which she sits, to embrace Adonis, who stands with one arm thrown about her. His Roman-like costume is green with red-purple; and to the right three hounds fawn upon him. A Cupid, his blue wings tipped with red, nestles, bow in hand, against the skirt of Venus where it drops from her knee; and to the left two dark tree-trunks, decorated with a few green leaves, rise against a sky of blue and white.

Canvas, 32″ high by 24″ wide.

Torrie Collection.

102. *Mars and Venus.*

The Goddess of Love, her fair voluptuous beauty little hidden by the draperies of yellow and black which hang loosely about her bosom and lower limbs, sits with the helmeted God of War beside her in the centre of the picture. His left arm is thrown about her shoulders, the hand playing with the drapery which encircles her bosom; she holds a fan in her right hand (hidden by her knee), and a Cupid, in the lower right corner, alarmed by a little dog which has sprung playfully upon him, clutches the left hand, which hangs at her side.

Seated against dark foliage and rich twilight sky, the figures, except the unshadowed parts of Venus, are lost in the rich low-toned background. The light falls from the right.

Canvas, 64″ high by 49″ wide.

This picture is described by a contemporary writer, Borghini, in his *Riposo di Raffaello*, and mentioned by Ridolfi in his *Lives of the Venetian Painters* (1648). Previous to 1761 (see Dodsley's *London and its Environs* of that date) it was in the Belvedere House (Kent) Collection, whence it was purchased for the Royal Institution, 1859.

A somewhat similar but greatly inferior picture in the Chantilly Collection is ascribed to Veronese.

CAMBIASO. Luca Cambiaso.

Genoese School.

Born at Moneglia, near Genoa, in 1527. His father, an artist of Genoa, gave his son his first art teaching; but the youth, who proved of pregnant parts, owed much also to Giovanni Battista Castella of Genoa. He pursued his studies in Florence and Rome, and thereafter returned to Genoa, where he achieved a high reputation. On the invitation of Philip II. he went to Spain in 1583, and executed several works in the Escurial. He died there in 1585. He is said to have had wonderful powers of rapid execution. His drawings are held in high esteem, and some wood engravings are, though doubtfully, ascribed to him.

116. *Holy Family.*

The Madonna, sitting to the right, attired in a robe of purple-brown, with a blue drapery lying on her lap, holds the Holy Child in her arms. He is nude, and stretches His hands towards a lamb which the youthful St. John (standing to the left) holds up to Him, and beyond, in the darkness of the background, Joseph is dimly visible. A fold of yellow curtain hangs in the right top corner; and the light, falling from that side full on the neck of the Virgin, throws her profile into shadow, and casts a shade upon the face and the upper part of the Child's body. The figures are about life-size.

Canvas, 56″ high by 42″ wide.

Purchased in 1830 for the Royal Institution from the Cambiaso family.

CANAL. Antonio Canal.

Venetian School.

Usually called Canaletto. He was born at Venice in 1697. After following for a time his father's occupation of scene-painter, he went, in 1719, to Rome and studied there. Returning to Venice, he occupied himself in painting views of that town, in which Tiepolo frequently inserted the figures. Thereafter he spent two years

(1746–8) in England, the fruits of which remain in pictures of scenes in and near London. His death occurred in 1768 at Venice. Many of his Venetian views have been engraved (some by his pupil Antonio Visentorio), and he executed a set of etchings noteworthy for their sharpness and clearness. The name "Canaletto" is said to have been first given to Bernardo Bellotto (1720–80), the nephew and imitator of Antonio Canal, but it has now come to be applied solely to the latter.

80. *Venice.*

On the Grand Canal, looking west towards the Custom-House. The corner of a palace occupies the right side of the picture, the dome of Santa Maria della Salute appearing in part beyond it, and the gilded ball and figure on the Custom-House forming prominent objects slightly above the sky-line of the houses on the Riva degli Schiavone. The farther side of the canal is lined with lofty palaces. In the foreground water are several barges of considerable size and a few gondolas, and the middle distance is lively with many craft. The calm surface of the canal is broken with faint reflections, and the blue sky faintly marked with clouds.

Canvas, 32″ wide by 25″ high.

Purchased by the Royal Institution, 1831.

CANO. Alonso Cano.

Spanish School.

Born in 1601 at Granada. His father, Miguel Cano, instructed him in architecture, and in Seville he studied sculpture under Juan Martinez Montanez, and painting under Juan del Castillo and Francisco Pacheco. Betaking himself to Madrid in 1637, he there obtained employment from Olivarez, Philip IV.'s powerful Minister, and in the next year or that following he was appointed Court painter and King's architect. Not only did he practise as a sculptor and a painter, but in 1650 he is found at Toledo superintending the works on the Cathedral as architect. In 1652 he joined a religious order in Granada, subsequently becoming residentiary. He died on 3rd October, 1667. Distinguished as sculptor, painter, and architect, he is sometimes known as the Spanish Michelangelo.

23. *The Madonna.*

She stands, with flying draperies and with hands held to her breasts, upon clouds; her left foot rests on the crescent moon and two winged cherubs' heads, her right is placed above a serpent, which writhes, apple in mouth. Her head, about which a drapery is cast, is turned to the left and inclines forward, and her eyelids droop modestly.

White marble figure and supporting clouds and cherubs on a base of white marble with panels of green.

Total height, including base, 49¼″.

Base, 9½″ high, 13½″ wide by 8½″ deep.

Bequeathed by Sir Hugh Hume Campbell, Bart., of Marchmont, 1894.

CARRACCI. Lodovico Carracci.

Bolognese School.

Born at Bologna in 1555. His early training was received in the studio of Prospero Fontana, where, owing to his slowness of perception, he was nicknamed *il bue* (the ox). With undaunted perseverance, however, he pursued his studies at Florence under Domenico Cresti (Il Passignano), and at Parma, Mantua, and Venice, scrutinising with care the works of the great masters. The result appeared in the famous Eclectic School at Bologna, which he founded in conjunction with his nephews Agostino and Annibale Carracci. They opened their Academia degli Desiderosi in 1589, and, after the removal of the nephews to Rome in 1600, Lodovico continued to conduct it alone till his death on 13th December, 1619. His greatest work was the series of frescoes in the Convent of San Michele in Bosco, but they have disappeared. He is most famous, however, as the founder of the Bolognese School, which includes such men as Zampieri (Domenichino), Guido Reni, Albani, and Lanfranco. He engraved and etched a few plates from his own designs.

Assigned to Carracci—

125. *The Death of Abel.*

Abel lies in the foreground with his right hand raised as if to ward off the blow which Cain, who stands over him, is about to deliver with the heavy club he plies with both hands. The figure of Abel is much foreshortened, that of Cain is in violent action; the light, which falls from above, is exaggerated, as are the blackness of the shadows and the background of cloudy sky.

Canvas, 74″ high by 55″ wide.

Presented to the Royal Institution by Sir Alexander Crichton, Physician to the Emperor Alexander I. of Russia.

CASTAGNO. Andrea del Castagno.

Florentine School.

Born in 1390. The son of Bartolommeo di Simone, he took his name of Castagno from the village of that name, in which he probably spent his early years. Bernardetto de' Medici, having observed his taste for drawing, took him to Florence, where he was taught painting. Though unprosperous for long, he seems to have attained a good position by 1435, painting portraits, and being employed on work in the Cathedral and in other churches of Florence. He died in 1457. The examples of his art which remain are for the most part in fresco; although he is said to have painted in oils, no example in this branch of art is known. The story of his having murdered Domenico Veneziano is unfounded.

120. *Altar-Piece with Cuspidi or Points, attributed to Castagno and his Pupils.*

The central part of this altar-piece consists of two principal panels, representing St. John the Baptist and the Archangel Michael, and a Bishop and a Virgin Martyr respectively, two small circular panels or *tondi* above these with the Archangel Gabriel and the Virgin, and two upper panels or *cuspidi* with the Virgin and St. John. All the saints, save the two in the top compartments, are relieved against gilded backgrounds. A projecting pilaster at each side of the central diptych is divided into three panels in front and three on the outside, each with a saint—those in front on gold, those in the sides, for the most part, on scarlet. There are in all eighteen panels in the altar-piece, and the elaborate Gothic setting is richly gilded.

In tempera, on wood. The whole altar-piece 78″ high by 62″ wide.

Formerly in the Convent of St. John the Evangelist at Prato Vecchio in the Casentino, it was purchased in Florence from the Lombardi Collection, 1857.

CHARDIN. J.-B. S. Chardin.

French School.

The son of a Parisian upholsterer, Jean-Baptiste Siméon Chardin was born in 1699, and, although a pupil of Cazes and Noël Nicolas Coypel, early struck out a line of his own as a painter of "still life" and domestic incident. Already a member of the Corporation of St. Luke, he, in 1728, sent ten pictures to the Academy, which were so much admired that he was at once proposed, and, on the same day, received as a full Academician, subsequently holding the office of Treasurer for twenty years. In 1757 he was granted lodgings in the Louvre and a pension, and in 1765 succeeded Slodtz at the Royal Academy of Rouen. Until 1741, Chardin's principal pictures were "Natures Mortes," in which kind he is esteemed one of the greatest masters; but later he varied them with charming scenes from the life of the *bourgeoisie*, which gave and ensure him a unique place in French art. Living till 1779, he worked almost to the end, and latterly tried crayon portraiture with much success. Pictures by him are rare, but he is splendidly represented in the Louvre and a few other Continental galleries.

Still Life.

A group of domestic utensils, a brass-lined jelly-pan laid on its side, and a brown earthenware dish and jug, with a white napkin, three eggs and a cut of salmon placed on an inverted plate, in front, and a wicker basket showing behind, is arranged upon a thick slab or table, and is relieved against or lost in a warm brown background. Light falls from the left front.

Canvas, 16″ high by 12⅞″ wide.

Signed upon the edge of slab to right of cloth—"J. S. Chardin."
Exhibited, Chardin and Fragonard Exhibition, Paris, 1907.
Collection of M. Alexis Vollon.

Purchased from Mr. W. B. Paterson, London, 1908.

CLAES (*see* Berchem).

CLAUDE (*see* Gellée).

COURTOIS. Jacques Courtois (Il Borgognone).

French School.

Born at St. Hippolyte, in Franche Comté, in 1621. When he was fifteen he entered the army, and served for three years. But he had previously studied art under his father, and returned to that pursuit. At Bologna he came under the influence of Guido and Albani. Removing to Rome, he executed a few religious pictures, but, discovering his true talent, he soon made a great reputation as a painter of battle-pieces. On the death of his wife he became a member of the Order of Jesuits, and died at Rome in 1676. He also etched a set of eight battles, signed *Giac. Cortese fec.*; and a set of four battles, signed *J. C.* He was known in Italy as Giacomo Cortese and Il Borgognone.

51. *Battle-Piece.*

A cavalry charge sweeps from the left towards us and across the picture. In the foreground is a dark mass of struggling men and plunging horses, in which a fallen white charger is conspicuous; to the left, and extending far back, the battle is raging thick and furiously; on the right, under the hills which bound the plain, it is opener. Masses of smoke hang over the field, but do not obscure the sky of blue with white clouds.

Canvas, 59″ wide by 37″ high.

Bequeathed by Mrs. Mary Veitch, *née* Pitcairn, to the Royal Scottish Academy, 1875.

53. *Skirmish.*

A mêlée of cavalry is taking place in the foreground. The men are partly in armour, and a white horse, on its knees, is prominent in the group. To the right, across the plain, the light strikes on a great castle below hills; the sky is dark blue, streaked with white.

Canvas, 23″ wide by 14″ high.

Torrie Collection.

57. *A Battle Scene.*

On a knoll near hills a cavalry engagement is taking place. In the principal group, towards the right, a man on a white horse is exchanging pistol shots at close quarters with another mounted on a brown charger. Farther off more men are fighting, and in the far distance several are galloping to join the fray. The hills fall towards the left, and the blue sky, with white clouds, pales as it nears the horizon.

Canvas, 23″ wide by 14″ high.

Torrie Collection.

CREDI. Lorenzo di Credi.

Tuscan School.

Born at Florence in 1459. The son of a goldsmith, he was instructed in art by Andrea del Verrocchio (who is described as "a goldsmith, a master of perspective, a sculptor and carver, a painter, and a musician"), and he had Perugino and Leonardo da Vinci as fellow-pupils. Though now best known as a painter, he appears to have been also a sculptor, for Verrocchio, at his death (1488), expressed the desire that Credi should complete his famous equestrian statue of Bartolommeo Colleoni in Venice. In painting, Credi was a follower of Leonardo da Vinci. He died at Florence on 12th January, 1537.

99. *Holy Family.*

The Madonna, with fair hair and downcast eyes, and wearing a crimson and blue robe, is seated with the Child upon her lap in front of a brown-grey buttress, flanked with arched openings, through which one sees a pale grey and brown lake-side landscape. Low down towards the left a child saint carries his symbolic cross and adores his Lord with folded hands.

Panel, circular, 11″ diameter.

Bequeathed by Mr. David Laing, LL.D., 1879.

DALOU. Aime-Jules Dalou.

French School.

Sculptor. Born in Paris in 1838, he studied under Abel de Pujol, Carpeaux, and Duret. In 1861 he first exhibited in the Salon, and his brilliant, though unconventional, work was rewarded with a medal in 1870. During the Commune he was one of those who had charge of the art treasures of the Louvre, and this connection with the Commune—valuable as its results were—drove him into exile. Taking refuge in England, he practised his art in London with conspicuous success, and in 1878 was appointed Professor of Sculpture at South Kensington. Two years later an amnesty allowed him to return to Paris, where he spent the rest of his days. He died in April, 1902. His masterly work (on which he spared no trouble) met latterly with full recognition; he was awarded the Grand Prix in 1889, and he was an Officer of the Legion of Honour.

12. *"Lavoisier."*

ANTOINE LAURENT LAVOISIER, DISTINGUISHED FRENCH SCIENTIST, BORN IN PARIS, 1743. HE HELD A TREASURY APPOINTMENT AT THE OUTBREAK OF THE REVOLUTION, FOR WHICH HE SUFFERED DEATH ON THE GUILLOTINE, 1794.

Statuette. Seated, with legs crossed, and bending forward in an attitude of intense earnestness, he leans his head upon his clenched left

hand (the elbow rests upon the knee), while the sensitively modelled face looks towards the right; the left arm, slightly bent, rests upon the seat. He is attired in long flowing coat with lace cuffs, knee breeches, and shoes, and at his feet are some books and a chemical retort.

Bronze, total height of figure 38″ high, base 24¾″ wide by 18½″ deep.

Inscribed on right side—" Dalou, Sculpt."

This is a reduced replica of the statue in the Sorbonne, Paris.

Presented by Sir George Reid, R.S.A., LL.D., 1902.

DEELEN. Dirck van Deelen (or Delen).

Dutch School.

Born at Heusden in 1605. He was a pupil of Frans Hals and a follower, it not also a pupil, of Steenwijck. By 1626 he had settled in Arnemuyden, in Zeeland, and from 1639 he was a member of the Guild of St. Luke at Middelburg, near that town. Subsequently he became Burgomaster of Arnemuyden, and died there on 16th May, 1671. His subjects were architectural exteriors and interiors, and it is now held, contrary to former opinion, that the figures in his pictures are, with very few exceptions, painted by his own hand.

34. *Architectural Subject.*

In a lofty hall, decorated with coloured marbles, are two ladies seated on a marble bench in the far corner, a gentleman standing hat in hand beside them, and a dwarf with a dog in the left. To the right is an elaborate columned marble doorway, to the left a high arched opening leading to a courtyard, and between them a niche with a colossal group of Venus and Cupid. The floor is patterned in grey, white, and black marbles, and the light falls from the left.

Panel, 21″ high by 18¾″ wide.

Signed, on edge of step below the lady to the right—

D. DELEN F. 1644

Purchased in 1830 from the Duc di Vivaldi Pasqua for the Royal Institution.

DELLA VECCHIA. Pietro Della Vecchia.

Venetian School.

Although trained in the school of Alesandro Varotari, Pietro, who was born in Venice in 1605, did not follow his master's lead, but adopted the style of Giorgione and Pordenone. A good colourist

and using chiaroscuro with fine effect, he also painted with freedom and ability, and some of his pictures have been mistaken for works by the masters he imitated so cleverly. The Venetian Senate employed him to copy in oil some of the historical mosaics in St. Mark's, and he also painted two altar-pieces for that church. Died 1678.

96. *Young Noble and Lady.*

The young noble has long black hair, and wears a red velvet cap with white ostrich plume and a doublet and slashed sleeves of creamy white. His clear-cut and shadowed profile comes dark against the lit cheek of his companion, whose face, of ripe Venetian beauty, is otherwise in shadow. Her left hand rests on his shoulder, his is raised to return the caress. The light falls from the right (above and in front), and the chiaroscuro is exaggerated.

Canvas, 29″ high by 22″ wide.

Versions of this picture are in the Berlin and other galleries.

Torrie Collection.

DOMENICHINO (*see* Zampieri).

DUCQ. Johan le Ducq.

Dutch School.

Born at The Hague in 1629 or 1630. It is thought he may have studied under Paulus Potter and also under Karel du Jardin. Admitted on 3rd December, 1660, to the Society of Painters at The Hague, he became Director of the Academy there in 1671, and in that year entered the service of the States-General as ensign. He died in 1676 of wounds received in the war. Le Ducq was a painter of landscapes and animals, and he also executed a few etchings of dogs, which are much sought after. It is stated that in the latter part of his life he painted military subjects and pictures of gay life, but Dr. M. Hofstede de Groot and others are of opinion that the pictures of this character attributed to Johan le Ducq are really the work of Jacob A. Duck, a contemporary painter of the Dutch School, who was born at Utrecht in 1600, entered the Guild of St. Luke there in 1626, and died after 1660, probably at The Hague, where he spent the latter part of his life.

21. *Party at Cards.*

In a barnlike interior, the roof of which is supported by rough timbers, two men in a party of five are playing cards. The player to the right stands; his opponent, also dressed in grey, but with a black hat and loose red stockings, is seated to the left. The others, two standing, and one in a red costume and to the extreme right, seated, are looking on.

Panel, 24½″ high by 18″ wide.

Torrie Collection.

DUGHET. Gaspard Dughet (or Poussin).

French School.

Landscape painter, born at Rome of French parents in 1613. Nicolas Poussin was his brother-in-law, and in his studio Gaspard Dughet was trained. Hence he was known as GASPARD POUSSIN, while in France he is called simply LE GUASPRE. Before he was twenty he had established himself as a painter, and after visits to various parts of Italy he settled in Rome, coming there under the influence of Claude Lorrain. He died at Rome on 25th May, 1675. He painted in oil, fresco, and tempera, and has left eight etchings.

49. *Land Storm.*

To the left shepherds are sheltering, on the edge of a wood, from the storm, which, sweeping the landscape beyond, darkens the foreground lake and the distant hills. A gleam of lurid light, which appears high up in the sky, falls dimly on the farther shore of the lake, but leaves the foreground in half-tone.

Canvas, 32″ wide by 22″ high.

Torrie Collection.

DUTCH SCHOOL.

3. *The Young Housekeeper.*

Life-size, half-length of a fair young woman wearing a black gown and broad white lace collar and cuffs. Her face is slightly turned to the left, her brow is shadowed by a broad-brimmed black hat; her left hand is raised to the level of her waist, and in the right, which hangs by her side, she carries a black ostrich feather.

Panel, 48″ high by 36″ wide.

By an unknown Dutch painter, probably of the 17th century. Dr. C. Hofstede de Groot, in *Hollandsche Kunst in Scholland*, has expressed the opinion that it is the work of Dirck Dircksz Santvoort (1610–80).

Photograph by Annan.

Presented by Mr. William Wright, Glasgow.

124. *A Man Drinking.*

Leaning his right elbow on a deal table on which lie a piece of bread, a knife, and a plate with a cut sausage, he raises a full glass in his left hand as if to drink a toast. His smiling face is lit from the left, he wears a brown doublet with white neck frills and cuffs, and his right hand rests lovingly upon the glass decanter which holds his drink. The background is a warm but not dark brown.

Canvas, 46″ high by 36″ wide.

Presented by Mr. William Wright, 1881.

44. *Sea-Piece.*

Beneath a windy sky of grey and white cloud a number of vessels are sailing on a choppy sea, which, in shadow in front and along the horizon, is brightly lighted in the middle distance. On the right is a beacon at the end of a sand-spit, in the distance the roofs and towers of a Dutch town.

Canvas, 22″ wide by 16″ high.

Dr. de Groot attributes this picture to Jan Porcellis (1597 ?–1680).

Torrie Collection.

DYCK. Anthonius van Dyck.

Flemish School.

Sir Anthony van Dyck (as he afterwards became), the son of a silk merchant of Antwerp, was born in that town on 22nd March, 1599. At the early age of ten he entered the studio of Hendrik van Balen, and five years later he became a pupil of Rubens. In 1618 he was admitted to the Guild of St. Luke in Antwerp, and from a contract of 1620 it appears that he was then Rubens' assistant. Visiting England in the following year, he painted, it is believed, the full-length portrait of James I. at Windsor. On the advice of Rubens, Vandyck in 1623 set out for Italy, and there remained for some years, residing chiefly in Venice, Rome, and Genoa. His pictures of this period, many of which are portraits of the Genoese nobility, display unmistakably the strong influence exercised on him by the works of the great Venetian masters. The year 1628 saw him back in Antwerp, fully employed on portraits and pictures for monasteries and churches. His leaning to portraiture is shown by the series (executed about this time) of portraits of contemporary painters, which were subsequently etched and engraved, some in part by himself. Published at Antwerp by Martin van den Enden, without date or title, they became known as "L'Iconographie de Vandyck." About 1630 he again visited England, but returned home, apparently dissatisfied with his reception. Two years later, however, being invited to England by Charles I., he met with a welcome which would have pleased the most exacting, for that monarch provided rooms for the painter at Blackfriars, appointed him principal painter to their Majesties, with a salary of £200 a year, and conferred the honour of knighthood on him. England was thenceforward his home, and he at once became the fashionable portrait-painter. Busy and prosperous, he lived with some degree of style, and entertained largely, benefiting in his work through the opportunities thus given of studying his sitters. But, much occupied as he was, he paid occasional visits to Flanders, during one of which (1634) he was elected Dean of the Guild of St. Luke at Antwerp—an honour conferred on Rubens in 1631. About 1639 he married Maria Ruthven, granddaughter

of the Earl of Gowrie, by whom he had one daughter, Justiniana. He died in London on 9th December, 1641, and was buried in old St. Paul's. While Vandyck stands high as a painter of sacred subjects, he owes his prominent position as an artist principally to his portraiture, which possesses great dignity and grace. His influence upon English art has been enduring.

10. *The Lomellini Family.*

Towards the centre a lady, robed in black, with grey ruff and cuffs, is seated on a red chair; beside her, to the left, stands a man, also in black, his right hand playing with his sword-hilt, and, still farther to the left, a second man, in black armour damascened with gold, who carries the broken shaft of a lance in his right hand and rests his left arm on the hilt of his sword. At the other side of the picture are two children—the boy, dressed in crimson embroidered with gold, is next the lady and holds her hand, while the girl, her hands caught together before her, stands beside him in a deep yellow-coloured gown with white ribbons; and at the lady's feet, and turned towards the children, is a little white dog with a red ribbon. They are grouped on a rich-coloured carpet against a trophy of brown and blue flags hung upon the walls of a hall, which has an archway opening on a dark blue sky towards the left.

Canvas, 106″ high by 99″ wide.

Painted in Genoa, 1623–7.

Sketched and described by Sir David Wilkie in a letter (Genoa, 1st June, 1827) to Andrew Wilson, who purchased it for the Royal Institution in 1830 from the owner, the Marchese Luigi Lomellini, in whose palace Wilkie saw it.

Autotyped by Annan.

15. *Martyrdom of St. Sebastian.*

Somewhat to the left of the centre St. Sebastian, almost nude, is being bound to a tree by two men, one of whom, his brown skin contrasting with the fairness of the Saint's, bends to pass thongs round his feet, while the other, who wears a breastplate over a blue tunic, places him against the tree trunk. Behind the second man part of the figure and the grinning face of a black archer are visible; in his lifted hand is a bow, and another bow and a quiver full of arrows lies at the Saint's feet. To the right, mounted on a brown horse and bearing a red banner, is a Roman soldier, and just beyond him is another on a white charger. Through the horses' legs are peeps of landscape, and the figures come against a rich and low-toned blue-grey sky.

Canvas, 90″ high by 64″ wide.

Sketch for the picture in the Pinacothek, Munich.

Purchased for the Royal Institution in 1830 from the Marchesa di Spinola and the Marchesa Adorno Balbi, the family of the Marchese Balbi, Genoa.

Photographed by Annan.

The Munich picture has been engraved by J. H. Lips.

THE LOMELLINI FAMILY.

VAN DYCK

MARTYRDOM OF ST. SEBASTIAN.

VAN DYCK

22. *An Italian Noble.*

Full-length portrait. Represented as stepping from the right, the figure is turned to the left, and the handsome and dark-complexioned face, which, except for a black moustache and a slight tuft below the under lip, is shaven, shows in three-quarters. He wears a black breastplate and pauldrons, a small grey ruff encircles his neck, and while the right hand, in which he carries a light wand, is bare and hangs loosely by his side, the left, in a mailed gauntlet, rests on his sword-hilt. A brown leather jerkin projects stiffly from under the armour, his trunk hose are black, his long leggings and spurred boots brown. A black helmet rests on a blue-black covered table to the left, over it bases of two massive columns are seen, and above his head and to the right is a dark-blue, almost black, curtain. The brownish floor is a little higher in tone, but the figure rather grows out of than is set against its surroundings.

Canvas, 93″ high by 61″ wide.

Painted in Italy, 1623–7.

Purchased for the Royal Institution in 1830 from the Gentili family by Andrew Wilson.

Etched by G. P. Chalmers, R.S.A., for the Catalogue of 1859.

Photographed by Annan.

37. *Study of a Head.*

Brightly lit diagonally from above, the face—it is that of a youth—is turned to the left and thrown well to the side. Dark hair and the deep shadow beneath the chin frame the face in darkness. A drapery of low-toned and warm blue-grey covers the shoulders; the background is somewhat similar in colour, but darker in tone.

Canvas, 17″ high by 15″ wide.

Purchased by the Royal Institution in 1846.

FLORENTINE SCHOOL.

Madonna and Child.

The Virgin, whose figure is shown to the knees, clad in a blue cloak lined with green over a crimson robe, is seated before a ruined grey wall with the Christ, a chubby child, nude save for a white cloth about His waist, upon her lap, holding a little bird in His right hand. Halos —gilded circlets patterned within in gilded dots—are about their heads, and gilding is also used as an edging to the embroidered hem and on the neck and waist-band of the Madonna's garments. To the left is a glimpse of wide landscape with the towers of a town and distant blue hills, over which is a sky of clear blue with little wisps of white cloud.

Tempera; panel, 23½″ high by 17⅛″ wide.

15th Century.

In original frame.

Lent by His Excellency Sir T. D. Gibson Carmichael, Bart., Governor of Victoria.

Pieta.

In the centre of a long narrow panel is Christ, fully half of whose body appears above a white box-like sarcophagus, His right hand held by the Virgin mother robed in black and blue, His left by St. John clad in warm white and blue. Blood flows from His pierced hands and side, and behind Him is the cross with its cruel nails. The background is gilded, and on it the halos are wrought in incised patterns

Tempera ; panel, 18¾″ wide by 7¼″ high.

Late 14th Century.

Lent by His Excellency Sir T. D. Gibson Carmichael, Bart., Governor of Victoria.

Madonna and Child with Angels.

The centre consists of a Madonna and Child modelled in gesso and bearing traces of colour and gilding, and on each of the sloping sides an angel is painted upon a gold ground. The slope below the central group is decorated with a half-nude reclining figure ; in the pediment above is the Father, one hand raised and in the other the Orb, and on the corbel below is a saint with a scroll. The framework is gilded, and on a plain band, between two mouldings below the central composition, are the words, " Ave Maria Gratia Plena " in white letters on a black ground.

Over all dimensions, 14″ high by 7½″ wide.

School of Donatello ; 15th Century.

Lent by His Excellency Sir T. D. Gibson Carmichael, Bart., Governor of Victoria.

Wax Model for a "Pax."

Between Renaissance pilasters and beneath a flat semicircular band of ornament, is the Madonna, seen to the knees, suckling the Holy Infant.

Wax, 5¼″ high by 3⅜″ wide.

15th Century.

Lent by His Excellency Sir T. D. Gibson Carmichael, Bart., Governor of Victoria.

FRENCH SCHOOL, 16th Century.

Portrait of a French Princess.

Seen in about half-length, the figure is clad in a black gown, elaborately embroidered with white, with white embroidered sleeves and yoke, and with the skirt opening in front over an under-dress, which, also, is white and black. A small dentille-edged white ruff encircles the throat, and there are ruffles at the wrists. The pale shadowless face, with its pale grey-blue eyes, is turned slightly to the left, and the wavy light yellow-brown hair is encased in a golden gauze net, and surmounted by a jewelled band. An exceedingly elaborate jewelled and enamelled

gold chain and several beautiful Renaissance brooches or pendants are arranged about the neck and on the corsage, and a pendant, bearing, like one or two of the others, a device associated with the Valois family, hangs from a chain which passes round her waist and is held in her left hand. In her other hand she holds a pair of gloves. A tree stem and foliage, which cross the picture, occupy the background to the left, while on the right is a walled and towered city on the slopes of a hill which finishes in twin-peaks under a clear blue sky. A shield, bearing the arms of France and Scotland quarterly, suspended on the tree trunk, is partially obliterated, and was probably added later.

Canvas, 37½″ high by 27″ wide.

Originally painted on panel, it was transferred with remarkable skill to canvas whilst in Mr. Tytler's possession.

This picture formerly belonged to a portrait-painter named Stewart, and afterwards came into the hands of the London dealer Gwennap, from whom it was purchased by Patrick Fraser-Tytler, the Scottish historian. Mr. Tytler wrote a monograph (privately published in 1845) describing it, in which he sought to prove that it was the portrait of Mary, Queen of Scots, which was painted in 1560 and sent by her, through Lord Seton, to Queen Elizabeth. Subsequently, in 1860, it was acquired by the Trustees of the National Portrait Gallery. Sir George Scharf then examined its claims to represent Queen Mary, and decided that it did not do so, but was a likeness of her mother, Mary of Lorraine, Queen of James V. of Scotland. After hanging in the London Gallery for many years as a portrait of the latter, its authenticity was again questioned, and careful investigation having shown that it was neither Queen, the picture was withdrawn and transferred to this Gallery, where its history gives it a special interest quite apart from its merits as a notable example of French 16th-century portraiture. The history of the picture and the reasons which have deprived it of a name are detailed in James L. Caw's *Scottish Portraits* (1902) and Lionel Cust's *The Authentic Portraits of Mary, Queen of Scots* (1903).

Engraved in colour by Henry Shaw, F.S.A.

Photogravure in Lionel Cust's *The Authentic Portraits of Mary, Queen of Scots.*

Deposited by the Trustees of the National Portrait Gallery, London, 1908.

FURINI. Francesco Furini.

Florentine School.

Born at Florence in 1604. His father, a portrait-painter, was his first teacher, and he also studied—still in Florence—under Cresti (Il Passignano) and Matteo Roselli, subsequently visiting Rome and Venice. He became curate at Mugello in 1644, and died at Florence in 1649.

64. *A Poetess.*

Head and shoulders. The oval face, brightly lit from the left and slightly turned to the right, is marked by strong shadow; her deep auburn hair is crowned with a chaplet of dark laurel leaves, and the blue cloak which envelops her shoulders leaves her neck and part of her bosom bare. Grey background of half-tone.

Paper, laid on panel, 16″ high by 13½″ wide.

Purchased in 1831 for the Royal Institution from the collection of the Marchese Gerini.

70. *St. Sebastian.*

Head and shoulders. The face being lit diagonally from the left, and turned slightly to the right, the division of light and shadow is strongly marked. The dark golden-brown hair crosses the brow sharply, but the outlines are lost in the background, against which the bare neck and shoulders show brightly. From an arrow in his neck blood-drops trickle.

Canvas, 20″ high by 15″ wide.

Purchased in 1831 for the Royal Institution from the collection of the Marchese Gerini.

FYT. Jan Fyt.

Flemish School.

Born at Antwerp in 1609. He became a pupil of Jan van Berch in 1621, and also studied under Snyders. He was admitted to the Guild of St. Luke in Antwerp in 1629, and three years later went to Italy, where he remained for seven years. In 1650 he joined the Guild of the Romanists in Antwerp (*i.e.* artists who had studied at Rome), and was elected Consul or Dean of that body in 1652. He died in Antwerp on 11th September, 1661. As an animal painter, Jan Fyt is reckoned second only to Snyders in the Flemish School. He also executed several spirited etchings of dogs and other animals.

111. *A Wolf.*

The head and all but the hindquarters of a grey-brown wolf, which runs towards us with its head lowered and turned towards the left. It completely fills the left of the picture, and on the right is a flat, dark landscape with high horizon line under a grey and yellow sky.

Canvas, 37″ high by 30″ wide.

Purchased 1866.

The property of the Royal Scottish Academy.

131. *A Dead Wolf.*

The carcass of a light-brown wolf lies on the ground, its legs towards us and its head towards the lower right corner. The background is dark grey.

Canvas, 37″ wide by 25″ high.

Purchased 1866.

The property of the Royal Scottish Academy.

GAROFALO (*see* Tisi).

GELLÉE. Claude Gellée.

French School.

Claude Lorrain or Claude de Lorraine, as he is usually called from the district of his birth (Chamagne, near Charmes, 1600), began life as a pastry-cook, and in that capacity went to Rome, where he entered the service of Agostino Tassi, the landscape painter. From cook and colour-grinder he became pupil and assistant, and, revisiting Lorraine about 1625, studied figure-painting under Dernet at Nancy. Two years later he returned to Italy and became intimate with Joachim Sandrart, a German artist, whose influence impressed him with the necessity of studying nature for himself. Gradually his work attracted attention. It secured him many influential friends, including Pope Urban VIII., and after 1630 he was a made man. Slow and careful in execution, he made many drawings and studies from nature, and preserved sketches of many of his most important pictures. The latter, engraved by Earlom in 1777 and known as "Liber Veritatis," are in the collection of the Duke of Devonshire. Claude's reputation as a landscape artist is great, and, in emulation of his achievement, J. M. W. Turner, who had been much influenced by his art, bequeathed two landscapes to the National Gallery, London, on the special condition that they were hung beside two Claudes. Ruskin wrote: "He (Claude) set the sun in Heaven, and was, I suppose, the first who attempted anything like the realisation of actual sunshine in misty air." He died at Rome in 1682.

Landscape—The Fisherman and Angler.

From a meadow, in which a cow and eight goats are feeding, one looks towards a bridge which spans a river in the middle of the picture, and through which a vista of wooded banks is seen. Three fishermen are casting a net from a coble on the nearer reach of the stream, and near them an angler sits on a rock; two galloping horsemen and three pedestrians are crossing the bridge. Towards the right of the foreground a bouquet of full-foliaged trees rises, and on the extreme left this is balanced by a filmy tree. Beyond the bridge a richly wooded distance spreads to a rocky ridge on which a castle is perched, and still farther off on the right is a range of mountains. The whole scene is suffused in the clear and lustrous light of a tranquil morning.

Canvas, 30½″ wide by 25″ high.

Collection of Mr. H. Hope, 1806.

Collection of Lord Mulgrave, 1832.

Wynn Ellis Collection, 1876.

Collection of Sir James Knowles, K.C.V.O., 1908.

Exhibited R.A. (Old Masters), 1886 and 1902.

Described in Smith's *Catalogue Raisonné.*

Purchased, 1908.

GHISOLFI. Giovanni Ghisolfi.

Milanese School.

Born at Milan of a noble family in 1632. A painter of historical, decorative, and architectural subjects, he is said to have studied under Salvatore Rosa. He died at Milan in 1683.

133. *Architectural Composition of Ruins.*

Beyond two massive Tuscan columns which support a broken entablature is an archway with Corinthian pilasters on the piers and Corinthian columns, carrying projecting cornices at the corners. Above the arch is a sculptured panel in bas-relief, and beneath it, in the opening, stands a colossal statue. The remains of an Ionic temple are seen through the archway; to the right are more pillars; and among the broken fragments which strew the foreground are four figures.

Canvas, 46″ high by 38″ wide.

Signed, on stone to left of centre—

Torrie Collection.

134. *Ruins and Figures.*

While the left is occupied by a tall Ionic column and a high square pedestal carrying a recumbent figure on a sarcophagus, the broken pillars and entablatures of a Tuscan temple fill the right side of the picture. Between these are two arches, the more conspicuous with an elaborate sculpture over it, through and over which a landscape of wood and hill is seen under a dark blue and white sky. Towards the centre and to the right are several figures.

Canvas, 46″ high by 38″ wide.

Torrie Collection.

GIORGIONE (*see* Barbarelli).

DEI GIANNUZZI. Giulio Pippi dei Giannuzzi.

Roman School.

Best known as Giulio Romano. He was born at Rome, probably about 1492, and in early youth he became a pupil of Raphael, and later his assistant. Raphael, dying in 1520, left Giulio Romano and Gianfrancesco Penni, another of his pupils, joint-executors,

with instructions to complete his unfinished frescoes. In 1524, Giulio established himself at Mantua on the invitation of Duke Federigo Gonzaga, and there, besides carrying on his artistic work, he superintended various architectural and engineering undertakings, for he was a competent architect and engineer as well as a painter in oil and fresco. He died at Mantua on 1st November, 1546.

74. *Battle-Piece.*

A mêlée between semi-armed and half-naked men, one mounted, the others on foot. The nearer figures are in light, the more distant in half-tone against a dark background; the composition is piled up and somewhat confused.

Canvas, 25″ high by 18″ wide.

A sketch or an early copy of a group in a vast fresco of the battle of Constantine and Maxentius in the Vatican, which, uncompleted at the death of Raphael (1520), was finished by his pupil, Giulio Romano.

Torrie Collection.

GOSSAERT. Jean Gossaert of Mabuse.

Flemish School.

Born at Maubeuge, or Mabuse, about 1470, Jean Gossaert frequently signed himself Johannes Mabodius, and is generally spoken of as Mabuse. The early part of his career is shrouded in obscurity, but he is said to have been influenced by Memline and Metsys, and to have painted in the prevailing Flemish style. In 1508, however, after residing in Antwerp for five years, he went to Italy in the suite of Philip of Burgundy, and, remaining until about 1518, was affected profoundly by Italian art. Thereafter his work showed a combination of Gothic and Renaissance influences, the latter most marked perhaps in the elaborate architectural settings in which he placed saints and madonnas, and incidents from the life of Christ. Following Philip to Holland, where he had been presented to the Bishopric of Utrecht, many of Gossaert's later works were painted there, but latterly he returned to Antwerp, where he died in 1541. In addition to religious subjects he painted many excellent portraits.

Margaret Tudor.

Margaret Tudor, Queen of James IV., eldest daughter of Henry VII. Born, 1489; married to James IV. of Scotland, 1503; died, 1541.

Figure to below waist; face in three-quarters to left; the rippling brown hair is parted in the middle and falls low, covering the ears; the eyebrows are darker than the hair, the eyes hazel; features soft and rounded, mouth small and fine in shape; close-fitting head-dress, richly ornamented with gold. Dark bodice cut square at neck, rich

brown fur over the arms, and grey-white draperies secured by bracelets at the wrists; the left hand, with its ringed fingers, is raised to the breast, the right turns the pages of a book with decorated edges, which lies on a red drapery on a table to the left. Round the neck a gold pendant, set with pearls and rubies, is suspended by a black ribbon, and over the shoulders hangs a round-linked gold chain.

Panel, 28½″ high by 21½″ wide.

This picture was for long in the collection at Lee Priory, Kent, at the dispersal of which it was bought by Sir Hugh Hume Campbell, Bart., of Marchmont.

Photogravure in J. L. Caw's *Scottish Portraits*.

Bequeathed to the Scottish National Portrait Gallery by Sir Hugh Hume Campbell, Bart., April, 1894.

GOZZOLI. School of Benozzo Gozzoli.

Florentine School.

Benozzo Gozzoli (1420–98) executed many important works, chiefly in fresco, in Umbria, in Florence, where he was born, and in Pisa, where he died, and exerted a great influence upon his contemporaries and successors. It has been suggested that "Christ on the Road to Calvary" may be by Matteo da Gualdo.

Christ on the Road to Calvary.

In the centre Christ, clad in a pale rose robe, bears, with the assistance of Simon of Cyrene, a brawny figure, nude save for a crimson loin cloth, the cross. Before Him is a Roman soldier, looking back as he drags Him forward by a rope; behind, another kicking and buffeting Him. Beside the soldier in front an officer in armour walks imperturbably; meekly following are the two Marys—His mother, in blue, black, and deep crimson draperies, with clasped hands; St. Mary Magdalene, a girlish figure in crimson, with one hand raised to her cheek. To the right, but some distance away, are more soldiers, two of them mounted. The procession moves across a stony foreground starred with curious plants, and the background is a middle distance of hill and valley, with a town and many castles and palm-trees, and farther off an expanse of lake and mountains.

Gesso and canvas on panel, 46″ wide by 28″ high.

Formerly in the Collection of the Marchesa Giovanni Rosselli del Turcos, Florence.

Exhibited R.A. Winter Exhibition, 1907.

Purchased from the Fine Art Society, London, 1908.

GREEK. Greek Sculptor—Unknown.

Head of a Young Man (?).

A marble head, probably part of a statue of a young man; it is broken off just below the chin, and has had the lower part of the nose

damaged many years ago, and a splinter chipped from the brow, about the inner corner of the right eye, more recently. The hair is treated very simply and in a conventional manner, and the pupils of the eyes are not marked.

Marble, 9¾″ from under the chin to the crown of the head.

It is thought to belong to about the beginning of the Christian era—from 200 B.C. to 50 A.D. Found at Thebes, the chief city of Bœotia, about the end of the 19th century, it was brought to London, where it was subsequently acquired by the donor.

Presented by Sir Thomas D. Gibson Carmichael, Bart., 1907.

GREUZE. Jean Baptiste Greuze.

French School.

Born at Tournus, near Mâcon, in Burgundy, on 21st August, 1725; died in Paris on 21st March, 1805. His earliest teaching in art was given him by his grandfather, a painter of Lyons named Gromdon, and he afterwards studied in the Academy at Paris. His first picture, "A Father Explaining the Bible to His Children," was so able as to excite surprise that so young a man had painted it. Following this success with others, he became an Associate of the French Academy of Painting in 1755, and immediately thereafter he passed some time in Italy. His works were for a time in great request, but after the Revolution the public taste changed, and he fell into great poverty. He painted portraits and genre subjects, the latter usually drawn from the daily life of the *bourgeoisie*. Into these he frequently introduced a didactic purpose, which led Diderot to describe him as "the first who thought of bringing morality into art." He also executed a few etchings.

47. *Boy with Lesson-Book.*

A boy of some ten years sits to the right at a table, the top of which occupies the lower edge of the picture, with his hands lying idly on the book before him. The head, about life-size, comes high up and in the middle of the canvas; the face is turned to the left, the eyes looking absently down, but not at the book. The complexion is fresh and fair, the long hair golden brown; his costume is olive brown, his loose shirt white. Light falls from above, causing definite shadows beneath the eyebrows, nose, and chin.

Canvas, 25″ high by 19″ wide.

Photographed by Annan.

Bequeathed by Lady Murray, 1861.

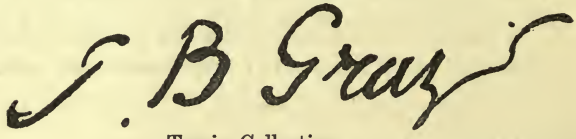
48. *Interior of a Cottage.*

The room, lined with rude planking, is lit from a window to the left, near which a young woman stands beside her naked child, who rests on blankets piled upon a table. These figures come against a

white sheet, the shadow of which brings into prominence a portly old woman, from whose lap a small boy is trying to lift something. She is seated near the centre of the picture; in the left corner a third woman scrubs a brass-lined pot, and on the right are barrels and cooking utensils.

Canvas, 32″ wide by 25½″ high.

Signed, on cross spar, about half-way up right side—



Torrie Collection.

52. *Girl with Folded Hands.*

She is young and fair, and, leaning forward towards the left, throws her head backwards as she raises her hands, the palms laid together, until she touches her farther cheek. The face is half turned to the left, but the eyes look straight out; the mouth is slightly open, and in her soft light-brown hair, which hangs loosely about her, is a blue ribbon. The bodice of her white gown leaves her shoulder bare, and the end of a black drapery is brought from behind to the front. The light falls from the right, but there is little shadow; mellow green-grey background.

Canvas, 18″ high by 15″ wide.

Autotyped by Annan.

Bequeathed by Lady Murray, 1861.

56. *Girl with Dead Canary.*

A young girl, who leans her head on her left hand, rests her elbow on a bird-cage, on the top of which lies her dead pet—a yellow canary—among flowers. She has a fair complexion; in her blonde hair is a ribbon of light blue, and about her naked shoulders is a white shawl. The picture is lit from the left; the background, dark in the left, becomes paler towards the right.

Canvas (oval), 21″ high by 18″ wide.

Engraved in line by Jean Jacques Flipart (1719–82).

Photographed by Annan.

Bequeathed by Lady Murray, 1861.

58. *Girl with Broken Jar.*

Beside an imposing marble fountain which fills the picture on the right, a fair young girl, a cluster of pink flowers caught in the folds of her white dress, stands with a broken jar hanging on her right arm. The background, behind the figure, is low-toned; grey and blue sky.

Canvas, 17″ high by 13″ wide.

A study for the picture in the Louvre, which is engraved by T. Massard.

Photographed by Annan.

Bequeathed by Lady Murray, 1861.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

GIRL WITH FOLDED HANDS

GREUZE.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

GIRL WITH DEAD CANARY.

GREUZE.

GRIMALDI. Giovanni Francesco Grimaldi (Il Bolognese).

Bolognese School.

Born at Bologna in 1606, he studied there under the Caracci. Removing to Rome, he soon achieved distinction, and was employed by Innocent X. at the Vatican and at Monte Cavallo. In 1648, Cardinal Mazarin invited him to Paris, where Louis XIV. commissioned him to do decorative work in the Louvre and the Palais Royal. Returning to Rome, he enjoyed the patronage of successive Popes, and was twice elected President of the Academy of St. Luke. He died at Rome in 1680. His powers were chiefly exerted on landscape, into which he usually introduced figures and architecture ; and, as a rule, his etchings have similar motives.

67. *Landscape Composition.*

A rocky and broken foreground across which a hunt is passing, a wooded and citadel-crowned height to the right, a far-spreading river valley in the centre, and a clump of dark trees to the left, under a blue sky with cumulus clouds, are the elements, in this composition, which is one of line and mass rather than colour.

Canvas, 54″ wide by 44″ high.

Presented by Mr. Robert Clouston to the Royal Scottish Academy, 1850.

GUARDI. Francesco Guardi.

Venetian School.

Born at Venice in 1712. A pupil and imitator of Antonio Canal (Canaletto), he painted for the most part architectural pieces, finding abundance of attractive subjects in his native town. He has left numerous examples, chiefly of cabinet size. He died at Venice in 1793.

77. *View in Italy.*

A high-toned landscape in grey, yellow, and blue. In the foreground, on the bank of a river, anglers, and to the left two stunted and bare trees, in the middle distance a tower and part of a columned portico, farther off on the distant bank a church with a spire, crowned with a villa and a few trees, and in the far distance a suggestion of blue hills.

Canvas, 16″ wide by 9½″ high.

Purchased from the Collection of Sir William Fettes Douglas, *P.*R.S.A., in 1891.

78. *View in Italy.*

With the addition of more definite greens, this is similar in colour scheme to No. 77. Across a bare and flat foreground, with a single

tree to the right, one looks towards a rising ground crowned with a castle. A clump of trees and a few houses fill the hollow between foreground and higher distance on the right.

Canvas, 16″ wide by 9½″ high.

Purchased from the collection of Sir William Fettes Douglas, *P.*R.S.A., in 1891.

GUERCINO (*see* Barbieri).

GUIDO (*see* Reni).

HALS. Frans Hals.

Dutch School.

Otherwise Frans Hals the Elder. Born in 1580 or 1581 at Antwerp, where his parents (who belonged to Haarlem) were temporarily resident. About 1600 he settled for life in Haarlem, becoming a pupil of Karel van Mander, and in 1644 he was at the head of the Guild of St. Luke there. His life was characterised by such improvidence that for many years he lived in indigence, and towards its close was in receipt of relief from the community. Six of his sons were painters—Harmen, Frans, Johannes, Reynier, Willem, and Claes. Among his pupils are numbered many of the foremost Dutch painters of his century—notably Adriaen Brouwer, Adriaen van Ostade, Philips Wouwerman, and B. van der Helst. He was buried at Haarlem on 7th September, 1666. Frans Hals takes rank with the greatest of portrait-painters, and had no rival among his contemporaries but Rembrandt. His most striking works are the series of portrait-groups in the Museum at Haarlem, where every period of the painter's career is represented.

35. *A Dutch Gentleman.*

The figure, almost life-size and three-quarter length, is turned slightly to the right; the back of the right hand rests on the hip, the left hangs by the side. The face is clean shaven except for a wiry little moustache and a tuft below the under lip; the eyebrows are short but strongly marked, the hair dark, the complexion grey but ruddy. He wears a broad black hat, a wide white collar and cuffs, a black doublet, and a black cloak or drapery thrown about the body below the arm-pits conceals the lower part of the figure. The background is dark grey with a dash of green in it, and the figure is strongly lit from the left.

Canvas, 46″ high by 34″ wide.

Painted during the artist's middle period, 1635–40.

Autotyped by Annan.

Engraved on wood by Jonnard for *Magazine of Art*, 1890.

Presented by Mr. William M'Ewan, LL.D., 1885.

A DUTCH LADY

FRANS HALS.

39. *A Dutch Lady.*

The figure, almost three-quarter length and life-size, is turned towards the left, and the arms being brought forward, the hands lie one above the other in front, the left in a loose white glove, the right, in which is a closed fan, bare. The gown is black with full sleeves and wide skirt; round her neck is a white linen collar, over which a semi-transparent neckerchief is worn; her cuffs are white. The fresh-complexioned face, almost full front, is accentuated by dark grey eyes, a dark shadow under the nose, and a dark line between the slightly open lips; the eyebrows are scarcely marked. The fair hair falls in a soft wavy mass at each side of her face, and she wears a little black head-dress or cap. The background of greenish grey, graduated from right to left, has a shadow in the right lower corner.

Canvas, 46″ high by 34″ wide.

Painted during the artist's middle period, 1635–40.

Autotyped by Annan.

Presented by Mr. William M'Ewan, LL.D., 1885.

HELST. Bartholomeus van der Helst.

Dutch School.

Born in Haarlem in 1611 or 1612. In his youth he settled in Amsterdam, where he was probably a pupil of Nicolaes Eliasz. Some of his works show also the influence of Rembrandt. He appears on 20th October, 1653, as one of the founders of the Painters' Guild of Amsterdam. There he died in poverty, and was buried on 16th December, 1670. Van der Helst is one of the most celebrated portrait-painters of the Dutch School. His masterpiece is the "Schuttersmaaltyd," now in the Rijks Museum at Amsterdam. It contains twenty-five figures life-size, and was considered by Reynolds to be "perhaps the first picture of portraits in the world."

18. *Portrait.*

Head and shoulders: the face, half-turned to the right, is clean shaven except for a moustache and a tuft below the under lip; the dark brown hair falls on the broad white collar edged with lace; and the black tunic, being slightly open, shows the white shirt below.

Panel, 12½″ high by 9½″ wide.

Transferred from the National Gallery, London, in 1863.

42. *Portrait.*

The three-quarter length figure, in black with white wheel-ruff and wristbands, is turned to the right, and the hands, close together in the right lower corner, hold, with slightly open fingers, a grey tassel. He is an elderly man, bald, with square pointed beard and moustache turning grey; the sallow-complexioned face, turned slightly to the right, comes high on the canvas; the background is almost black.

Panel, 42″ high by 31″ wide.

Lent by the Trustees of the late Mr. Robert Cox of Gorgie.

HEYDE. Jan van der Heyde.

Dutch School.

Born at Gorcum (Gorinchem) in 1637, he was pupil of an unknown painter on glass, and when still young settled in Amsterdam, where he died on 28th September, 1712. He had travelled much in Germany, Belgium, and England. His chief pictures are street views, the figures being inserted by Adriaen van de Velde, J. Lingelbach, and Eglon van der Neer. Van der Heyde is said to have had a secret process for printing pictures in oil colours on parchment, and his inventive genius was further shown by his introduction of street lamps into Amsterdam, and his invention of a fire-engine. A few of his etchings remain.

24. *Wood Scene.*

To the right a line of tall trees grows on a raised bank on which a stag is standing, and to the left, in an open glade bounded on the far side by woodland, a few deer are feeding. The foreground bank is in shadow; the nearer trees rise dark against the blue sky; the middle distance is in light.

Panel, 11½″ wide by 8¾″ high.

"One of the rare pieces of the master that is exclusively landscape."—Dr. H. de Groot.

Torrie Collection.

HOBBEMA. Meindert Hobbema.

Dutch School.

Born at Amsterdam in 1638. He was a pupil of Jacob van Ruisdael, and appears to have spent his life in Amsterdam—for the most part in a state of great poverty. From 1668 until his death (which took place on 7th December, 1709) he was a "jaugeur," charged with measuring the contents of casks either as an excise officer, or perhaps as an official of the Guild of Vintners. A painter of landscape, he lived at a time when portraiture and genre were chiefly in request, and it was not until the beginning of the nineteenth century that his pictures began to be duly appreciated. The figures in his landscapes were usually painted by Adriaen van de Velde or J. Lingelbach, but sometimes by Berchem and P. Wouwerman.

4. *Woody Landscape.*

A road skirting a wood enters from the left, and about the centre where two or three tall trees stand in a cluster on a little mound, runs into the distance. Some thatched cottages and a few trees, reflected in the foreground pool, occupy the right side; in the left is the gable

ANNAN, PHOTO.

HENDERSON & MACGEORGE PRINTING CO. LTD.

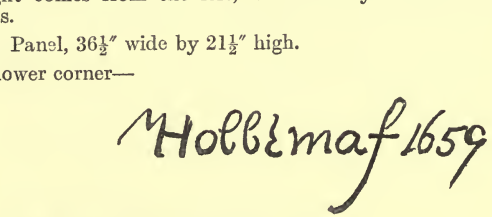
WOODY LANDSCAPE.

HOBBEMA.

of a hut, near which a man and a woman are talking; and in the centre of the road, just at the bend where the light is brightest, a man is walking. The light comes from the left, and the sky is blue with bright white clouds.

Panel, 36½″ wide by 21½″ high.

Signed in right lower corner—



One of the two earliest dated pictures by the artist.

Engraved on wood by C. Carter for *Magazine of Art*, 1890.

Reproduced in Lutrow's *Zeitschrift*, February, 1890.

Photographed by Annan.

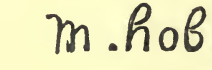
Torrie Collection.

32. *A Woodland Scene.*

To the left, on the farther bank of a sluggish river, is a clump of trees in full leaf, towards the centre a taller tree, and to the right a stretch of wooded river valley. The river runs in deep shadow between the trees on the left and the foreground bank, which is broken by shrubbery and cut timber. A punt is crossing the river; beneath the tallest tree two men are fishing; and to the left, in the darkness of the wood, two persons are walking.

Panel, 27″ wide by 18½″ high.

Signed in left lower corner—



Torrie Collection.

HOUCKGEEST. Gerard Houckgeest.

Dutch School.

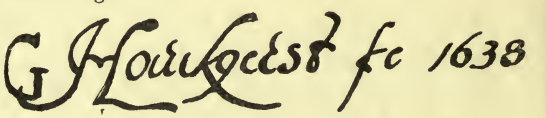
Born about 1600, probably at The Hague. His uncle was Joachim Houckgeest, the figure-painter; and he is believed to have studied under Bartholomeus van Bassen. In 1625 he was admitted to the Guild of St. Luke at The Hague. Removing to Delft in 1639, he became a member of the Guild of St. Luke there. The date of his death is unknown, but in 1653 he was still living in Delft. His subjects were architectural, chiefly church interiors The only known etching by him is after Bartholomeus van Bassen.

113. *Architectural Subject.*

From an outer hall with a doorway on the left, from which several figures, accompanied by dogs, are entering, one looks along a broad nave-like corridor, which opens at the farther end on a great square. About half-way along the corridor, which is pillared on both sides, is the opening of a large dome, from which light falls on the grey and yellow squares of pavement. A few figures placed at different distances give a feeling of great size to the architecture.

Canvas, 60″ wide by 51″ high.

Signed and dated to right—



Purchased from the Cambiaso family by the Royal Institution, 1830.

ISABEY. Jean Baptiste Isabey.

French School.

Born at Nancy on 11th April, 1767. Going to Paris in 1786, he studied under David, and soon established a good practice as a portrait-painter, receiving official recognition from all the Governments which ruled France in his day. In miniature painting also he gained a high reputation. He died at Paris on 18th April, 1855.

291. *Fishing Boats.*

Nets are being passed from the boat directly in front, to the larger fishing smack which, with its yellow and brown mizzen set, occupies the left. The sky is grey, and on the right a lugger is seen under sail.

Water-colour, paper, 15½″ high by 12″ wide.

Scott Bequest.

ITALIAN SCHOOL.

112. *Half-length Portrait of the Secretary of Leo X.*

Robed in cape and gown of white, the figure is turned slightly to the left. In the left hand, hanging by the side, is a black cap; the right arm is bent, and the hand, brought to the front, holds the corner of a black cloak, which hangs over his left shoulder. The face, a young man's with raven-black moustache and little pointed beard, is almost full front, and, the light falling strongly from the left front, the figure is relieved on that side from the background.

Canvas, 51″ high by 38″ wide.

Presented to the Royal Institution by Mr. Robert Clouston, 1852.

JARDIN. Karel du Jardin.

Dutch School.

Born at Amsterdam in 1622. He studied under Berchem, and afterwards went to Italy, remaining for several years at Rome, where he got his nickname of "Bokkebaard" (Goat-beard). He returned to Holland before 1656, and resided for three years at The Hague, coming there under the influence of Paulus Potter's works. In 1658 he became a member of the New Society of Painters at The Hague, and in the following year removed to Amsterdam. About 1675 he undertook a second journey to Italy, and died at Venice on 20th November, 1678. He executed about fifty etchings, which are greatly admired.

26. *Farrier's Shop.*

In the centre of a courtyard a brown bullock is having its hoof trimmed; the farrier, hammer in hand, bends over his work, and beside him, to the left, stands a man with a grey plaid about him, and a boy. Beyond the bullock, the interior of the workshop is seen, with a man at work and a boy near the fire. The court is in shadow, but a bright light strikes the gable-end of the shop, which faces us; the trunk of a tree and some foliage show to the left above the wall; the sky is dark blue with bright white clouds.

Canvas, 17″ wide by 15″ high.

Torrie Collection.

41. *Halt at an Italian Wine-house Door.*

To the right, on the edge of a bank high above a broad river, is a verandahed inn, before which, but towards the centre, two horsemen are being served by a waitress; other figures occupy the foreground to right and left, and a few more are visible in the middle distance. The farther bank is wooded, particularly near its top, where houses show among trees. Beyond this belt of woodland the land rises in a mountain range. The distance and foreground are in subdued light, the middle distance in delicate half-tone, with the gable-ends and tree-tops in light, which falls from the left, the nearer figures casting horizontal shadows.

Canvas, 35″ wide by 32″ high.

Torrie Collection.

JORDAENS. Jacob Jordaens.

Flemish School.

Born at Antwerp on 19th May, 1593. He was a pupil of Adam van Noort, whose daughter he subsequently married. Rubens was so favourably attracted by his work that he exerted himself in his favour, and, having been commissioned by the King of Spain

to supply a series of cartoons to be executed in tapestry, he employed Jordaens to paint them from his designs. The career of Jordaens was one of great prosperity. Among his patrons were the King of Spain, the King of Sweden, and the Princess Amélie of Orange, for whom he painted "The Triumph of Prince Frederick Henry of Nassau"—now at The Hague—generally regarded as his finest work. His life was spent at Antwerp, where he died of the plague on 19th October, 1678. He has left many sacred and historical pictures, but he excelled in mythological subjects, introducing animals, satyrs, and fruit. He also executed a few etchings.

2. *Portrait of the Painter.*

Life-size, half-length, almost full face. A middle-aged man, he wears a dark grey tunic with full sleeves and a white ruff, and in his right hand, which is brought to the front, he holds a book. The face, brightly lit from the right, is in strong relief, but the figure is almost lost in the background.

Canvas, 38″ high by 30″ wide.

Presented by Mr. Alexander Wood Inglis, 1870.

KALF. Willem Kalf.

He was born at Amsterdam in 1621 or 1622, and is said to have studied with Hendrik Pot, a painter of history, but neither in subject nor style does his art show traces of such pupilship. His earliest known works, dating from the forties, were still-life pieces, and his development was influenced by Rembrandt's example, especially in the use of chiaroscuro. He united fine pictorial design, breadth of effect, and fulness of tone and colour to precision of handling and delicacy of drawing, and, after being neglected for the greater part of the 19th century, his pictures are now esteemed the finest achievements, in their kind, of the Dutch School. Kalf died at Amsterdam in 1693.

Still Life.

A grey and brown Oriental crackle ware vase with silver jug-mountings, a dark blue and white dish with two oranges, a tall glass half-filled with yellow wine, a small loaf and a chestnut arranged, with a green drapery (to the right), upon a grey painted table against a plain dark background.

Canvas, 24″ high by 20″ wide.

Signed on edge of table, towards left—"W. Kalf."

Purchased from Mr. W. B. Paterson, London, 1909.

LANCRET. Nicolas Lancret.

Born at Paris on 22nd January, 1690. He studied for some time with Pierre D'Ulin, but finding Watteau's style more to his taste, transferred himself to the atelier of Claude Gillot, where

Watteau, his senior by six years, had been a pupil. Subsequently Watteau and he became intimate, but the younger artist's admiration having resulted in such close imitation that two of his pictures were attributed to Watteau, the friendship came to an abrupt close. Left to himself Lancret continued to paint a similar type of subject, but eventually developing a more personal manner in conception, handling, and colour, attained a position as a painter of Fêtes Galantes only second to Watteau. Admitted to the Académie Royale in 1719, he was elected "Conseiller" in 1735. He died at Paris, 14th September, 1743.

54. *The Toy Windmill.*

A girl and a boy recline on the grass beneath a tree; he lies on his left arm, holding the toy which gives the picture its name, and smiles at his companion, as, supporting herself on her hands, she blows, with pursed lips and distended cheeks, the tiny sails. The boy is dressed in deep warm pink; the girl wears a blue bodice with yellow sleeves and a blue and yellow striped skirt. To the left, tree-tops, and, extending above them and behind the largest tree, which fills the right side, is a pale blue and saffron sky.

Circular canvas, 20″ diameter.

Photographed by Annan.

Bequeathed by Lady Murray, 1861.

LANFRANCO. Giovanni Lanfranco.

Bolognese School.

Born at Parma on the same day as Zampieri (Domenichino)—21st October, 1581. While he was a page at Piacenza, his master, Count Scotti, discovered his talent for drawing, and placed him as a pupil with Agostino Carracci, who directed his attention specially to the works of Correggio. At Agostino's death in 1602 Lanfranco went to Rome, and worked under Annibale Carracci. He soon obtained constant employment, and even succeeded (by intrigue) in obtaining the commission to paint the cupola of Sant' Andrea della Valle, which had been promised to Domenichino. In the execution of this work Lanfranco excelled himself. Going to Naples in 1640, he again intrigued against Domenichino, and on the latter's death he was employed to complete his unfinished work on the cupola of the Treasury. He returned to Rome, and was employed on several pictures for Pope Urban VIII., who, to show his satisfaction, conferred knighthood on the artist. Hence he is sometimes known as Cavaliere Giovanni di Stefano. He died at Rome in 1647. In addition to his many frescoes and easel pictures—chiefly of sacred subjects—he has left a few etchings, including twenty-eight after Raphael.

108. *St. Christopher.*

The Saint, bending under the miraculous burden of the Holy Child, and leaning heavily upon his bent staff, has just crossed the river, his left foot being planted upon a boulder in the immediate foreground. It is the moment of revelation: the Saint looks with surprise and awe at his Lord perched upon his shoulder. Faint beams of light radiate from the Child's head; the group is lighted from above (to the left), and the figures are relieved against a dark background of sky and a low landscape.

Canvas, 40″ high by 30″ wide.

Presented by Sir J. Watson Gordon, *P.*R.S.A., R.A., to the Royal Scottish Academy, 1850.

LANZIANI. Polidoro Lanziani.

A native of Venice, where he was born about 1515, Lanziani was called Polidoro Veneziano. He was an imitator and perhaps a pupil of Titian, but was influenced by Bonifazio and Pordenone, and, later, by Veronese. There are several pictures by him in the Berlin, Dresden, and Vienna Galleries, and in the Pitti Palace and the Louvre. He died in 1565.

73. *Virgin and Child with St. Joseph.*

Robed in red and blue, the Virgin, with the Holy Child lying naked upon her knee, sits before a dark green curtain to the right; while from the far side of a low wall, which fills the left corner, St. Joseph, in a dark mantle and orange gown, watches Him as He raises His arms towards His mother.

Panel, 20″ high by 16″ wide.

Purchased by the Royal Institution from the Collection of Count Covina. 1852.

VAN DER LEEUW. Pieter van der Leeuw.

Dutch School.

His father was Sebastian van der Leeuw, a landscape painter, and Gabriel van der Leeuw (Gabriele Leone—1643–88) was his elder brother. A native of Dordrecht, he first studied under his father, subsequently becoming an avowed imitator of Adriaen van de Velde. He became a member of the local Society of Artists in 1669, and director in 1678. He died in 1704.

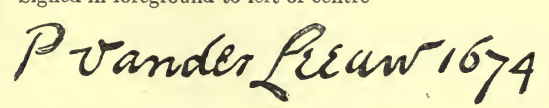
14. *Landscape and Figures.*

To the left is a rocky bank fringed with brushwood, and, toward the centre, a tree in full foliage. Beneath the tree, and beside a shallow pool which fills the foreground, a group of cattle and sheep is tended by a shepherdess and a boy, while on the right a wooded valley extends to a hilly distance. The distance is in light, but the rest of the

picture, except the central portion of the middle group, lies in shadow. The sky, blue in the right top corner, becomes yellowish white toward the left and along the horizon.

Canvas, 42″ wide by 33″ high.

Signed in foreground to left of centre—



The initial letter is indistinct.

Torrie Collection.

LENBACH. Franz von Lenbach.

German School.

Born at Schrobenhausen, Bavaria, in 1836, he followed at first his father's trade of mason. Next he studied architecture for a while at Augsburg, but ultimately he devoted himself to painting. A pupil of Piloty at Munich, he accompanied his master to Rome in 1858. On returning from Italy he received a post at the Weimar School of Art, which he relinquished in 1863 on receiving a commission from Count Schack to visit Italy and Spain in order to paint copies of works by the great masters. After executing this commission Lenbach entered on the career of portrait-painting on which his fame rests. His sitters included many of the most distinguished of his European contemporaries, and he was on especially intimate terms with Bismarck, of whom he is said to have executed over fifty paintings and drawings. He died at Munich on 6th May, 1904.

88. *Prince Bismarck.*

German Statesman. B. 1815. D. 1898.

Bust portrait. The head is turned slightly to the left, and the eyes are looking up. He wears a closely-buttoned black coat and a white neckcloth. The strong firm face is brilliantly lit from the right front against a background of dark brown. The eyebrows, the moustache, and the hair fringing the almost bald forehead are light grey.

Panel, 30″ high by 24″ wide.

Presented to the Royal Scottish Academy by Mr. J. Kennedy Tod, U.S.A., 1903.

LINGELBACH. Johannes Lingelbach.

Dutch School.

Born at Frankfort-on-the-Main in 1623. It is not precisely known under whom he studied, but it is conjectured that his master may

have been Philips Wouwerman, whose style strongly influenced him. He went to Amsterdam in 1637, spending the following five years there, and in 1642 betook himself to Paris, where he made a sojourn of two years. Thence he proceeded to Italy, remaining in that country till 1650. Thereafter he resided in Amsterdam, where he was buried in November, 1674. The subjects of his pictures were Italian seaports, landscapes, fairs, military incidents, and portraits, and he frequently inserted the figures in the landscapes of M. Hobbema, I. van Ruisdael, J. Wijnants, and others. He also executed a few etchings.

29. *Alehouse Door.*

The corner of the inn is seen to the right, two men seated at the door; a little farther into the picture is a covered waggon and a white horse, and nearer a girl and a dog. The plateau on which the house stands slopes towards the left, in which corner, near a tree stump, are several figures. The foreground is dark, and figures and inn are silhouetted against a delicate sky and a distant blue landscape.

Canvas, 18″ high by 15″ wide.

Torrie Collection.

LIPPI. Filippo Lippi.

Tuscan School.

Born in Florence about 1406. The son of a butcher, he was left an orphan at the age of eight, and was taken into the Carmelite Convent of the city. In due course he took the vows, and hence he is known as Fra Filippo. Much of his inspiration came from Masaccio (Tommaso Guidi), whom he must have seen painting the frescoes in the Brancacci Chapel, which formed part of the church of the convent. Filippo first comes into notice as a painter in 1430, as having executed an altar-piece for the Church of San Spirito at Florence for Gherardo di Bartolommeo Barbadori. In 1431 he was allowed to leave the convent, though remaining a friar, and subsequently he received ecclesiastical preferment in the form of sinecures, which enabled him to devote his energies to art. His most powerful patron and friend was Cosimo de' Medici, to whom he owed his extrication from the difficulties consequent on his abduction of Lucrezia Buti, a nun, his patron having induced Pius II. to issue a bull releasing them from their vows and sanctioning their marriage. Their son, Filippino Lippi (born 1457) was also a distinguished painter. Filippo Lippi's finest work is the set of frescoes representing incidents in the life of St. John the Baptist and St. Stephen, painted in the Pieve, now the Cathedral, at Prato. Begun about 1456, they were completed in 1468. He died at Spoleto, where he was engaged on frescoes in the Duomo, on 9th October, 1469. A painter of religious subjects, he is noteworthy for introducing into his pictures the element of human interest.

Assigned to Filippo Lippi :—

104. *St. John the Baptist and St. John the Evangelist.*

The Baptist, a lilac-purple robe above his coat of camel's hair, and with a vermilion rod ending in a golden cross, and a scroll in his left hand, is to the left; beside him the Evangelist, robed in yellow, purple, and blue, writes in a vermilion-bound book. The former is represented as of the age when his ministry began; the latter is aged and grey. They stand together upon a grey stone step, their figures coming full-length against a background of pure gold, on which the halos are marked by burnished circles and incised lines; and to the right of the Evangelist's feet a black cock is introduced.

In tempera, on wood, 52½″ high by 23″ wide.

Supposed to have formed port of the Barbadore altar-piece (painted by Filippo Lippi when he was about 25 years of age), and obtained at Montepulciano along with a Madonna and Child now in the National Gallery, London, and a panel of St. Mark and St. Augustine, in the National Gallery, Dublin.

From the Lombardi-Baldi Collection.

Transferred from the National Gallery, London, 1863.

Mabuse (*see* Gossaert).

MANDER. Karel van Mander.

Dutch School.

There were three painters of this name in direct line. The first, Karel van Mander the elder (1548–1606), is better known as a writer on art than as a painter. His son, Karel van Mander the younger, lived from 1579 to 1623, leaving a son, Karel van Mander the youngest, who painted the picture in this Gallery. The date of his birth is unknown, but may have been about 1600. He is believed to have studied in Italy, and after his father's death he went to Copenhagen, where he became painter to the Danish Court. In 1635 he visited Amsterdam, and there painted the portrait of the poet Vondel. Van Mander died at Delft in 1672. His subjects were portraits and figures.

45. *Portraits.*

To the left two youths, clad in brownish costumes, and with the broad falling collar of the 17th century, are walking on the seashore: the one farther to the left wears a broad black hat; the other, in the darker suit, carries his in his hand. To the right a boat is rowing out to a

warship lying in the offing: the sea, in shadow near the shore, passes into light just beyond the small boat.

Panel, 42″ high by 33″ wide.

Signed in lower right corner—

and inscribed 16 and 13 respectively on the ground near the feet of the figures. These numbers may indicate the ages of the boys.

Purchased 1891.

MERCIER. Philippe Mercier.

French School.

Born of French parents in Berlin in 1689. He studied in the Berlin Academy, and subsequently visited France and Italy. In Hanover he painted the portrait of Frederick, Prince of Wales, son of George II., and afterwards was for a time a member of Frederick's household in England. In his later years he lived in Covent Garden, and died in 1760. He painted portraits and domestic subjects, and also executed an etching of himself with his wife and two children, after the style of Watteau.

61. *Girl Holding a Cat.*

A fair-haired girl, clad in dark green gown and white apron, stands holding a black cat. Her head is bent forward, but her eyes look out from the picture. Her figure is seen fully half-length; the light falls from the left, casting definite shadows; the background is dark grey.

Canvas, 36″ high by 28″ wide.

Bequeathed by Lady Murray, 1861.

Meulen. Adam Frans van der Meulen.

Flemish School.

Born at Brussels in 1632. He was a pupil of Peter Snayers. At the instance of Charles le Brun, Colbert invited him to Paris to depict the martial successes of Louis XIV. He received a pension, and accompanied that monarch on his campaigns. In 1673 he was made a member of the Academy. After a life of great prosperity he died at Paris in 1690. The most important of his works—which chiefly represent battles, sieges, and pageants—are to be found in the Louvre and in Versailles.

118. *A Cavalcade.*

Under a clump of tall trees to the right of a landscape of gently rolling ground, diversified by woods, and extending to a distance of soft blue hills, a gilded chariot, drawn by six white horses, is evidently making its way towards the middle distance on the left, where some function is in progress. The chariot is accompanied by cavaliers on horseback, and follows a long column of blue-cloaked horsemen which extends in a serpentine line into the picture. In the centre of the immediate foreground several figures, mounted and on foot, have halted, while, to the right and left, others are seen hurrying to join the cavalcade.

Canvas, 33″ wide by 24″ high.

Signed near hind hoofs of horse in centre group in foreground—

The picture represents a Progress of Louis XIV.
Torrie Collection.

MICHELANGELO (*see* Buonarroti).

MONTICELLI. Adolphe Monticelli.

French School.

A Provençal of Italian extraction, Monticelli was born in Marseilles in 1824, and as a pupil of Raymond Aubert began as a classicist; but contact with Diaz in Paris awakened his sense of colour, developed his capacity for the use of paint, and made him a romantic. Then, following a period of triumph in the South, came eclipse, during which he lived from hand to mouth in Paris, whence, fleeing before investment by the Prussians, he returned again to his native city. There "he adopted his final manner and stood revealed as the painter of pure sensations, the colourist for colour's sake, who has perplexed and scandalised so many critics." He died in obscurity at Marseilles in 1886. Admired in Scotland from the early eighties, and specially after the Edinburgh Exhibition of 1886, where he was represented splendidly, his magically coloured fantasies have of recent years been much sought after by collectors in both Europe and America.

A Gipsy Encampment.

In a rocky gorge, which comes dark yet luminously against a strip of warm evening sky, several figures are grouped near a fire, the smoke of which shows grey against the low-toned landscape.

Panel, 18″ wide by 8½″ high.

Presented by the artist to a lady in Paris, from whom it was acquired by Mr. W. B. Paterson, who sold it to the Gallery in 1908.

MOREELSE. Paulus Moreelse.

Dutch School.

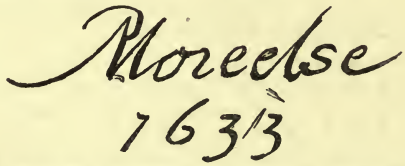
Born at Utrecht in 1571. He was a pupil of Mierevelt at Delft, and visited Italy before 1604. In 1596 he was admitted to the Society of Saddlers in Utrecht, and became Dean in 1611. In the same year he was Dean of the newly-formed Guild of Painters in Utrecht, and was a member of the municipal body from 1618. He died at Utrecht in March, 1638. While chiefly a portrait-painter, he executed a few historical pictures. He was also an architect, and prepared designs for wood engravings.

7. *The Grecian Daughter.*

Founded on the story of Cimon and Pera. The father, his hands bound behind his back, and nude save for a white and yellow-brown drapery about the loins, sits on the ground to the left, while the daughter, on her knees, and in a blue gown with yellow and blue slashed sleeves, bends forward to suckle him. The light falls from the left; the shadows are forced; the figures relieved against a dark brown background.

Canvas, 65″ long by 59″ high.

Signed to left, half-way up canvas—



One of the very few historical pieces by this painter.

Lent by Mr. Alexander Wood Inglis.

MOUCHERON. Frederik de Moucheron.

Dutch School.

Landscape painter. Born at Emden in 1633. A pupil of Jan Asselyn, he betook himself at the age of twenty to Paris, where he resided for some years. He returned for a time to Antwerp, but ultimately settled at Amsterdam, dying there on 5th January, 1686. The figures in his pictures are frequently the work of Adriaen van de Velde or Lingelbach. He was father of Isaac Moucheron (1670–1744).

123. *Landscape with Figures.*

On the left and at the foot of brown precipitous hills, bathed in evening light, a road winds towards a distance of pale greenish blue; on the right there is a bridge over a stream, across which some cows

are being driven by a herd. Prominent on the road are two mules, on one of which a woman in a red dress is seated; a man and two dogs accompany them. In the foreground grow several tall, slender trees.

Canvas, 48″ high by 42″ wide.

Signed and dated in lower right corner—" F. Moucheron, 1677."

Bequeathed by Mr. Patrick Shaw, 1903.

MURILLO. Bartolomé Estéban Murillo.

Spanish School.

The son of a mechanic in Seville, Murillo was baptized on 1st January, 1618. To his relative Juan del Castillo, a historical painter of some repute, he owed his first training in art, and, having been thrown at an early age on his own resources, he supported himself by painting. Many of his early pictures were bought to be sent for sale to Spanish colonies in America. In 1643 he betook himself to Madrid, where his townsman Velasquez, then at the height of his reputation, not only helped him with instruction and advice, but also procured him access to the many famous pictures in the Royal Galleries. Returning to Seville in 1645, Murillo undertook to paint a series of eleven pictures for the Franciscan Convent *within* the town. The execution of these at once established his reputation, and after his marriage, in 1648, to a lady of wealth, his house became a centre of social and artistic life. He founded the Academy of Seville in 1669, and for the first year he and Francisco de Herrera the younger were joint-presidents. His best work was done after this. It includes a series of eleven large pictures for the Hospital of San Jorge (La Caridad) and a series of over twenty for the Capuchin Convent *outside* Seville. Among the latter is the "St. Thomas de Villanueva," of which he himself thought so highly. His last picture was the "Marriage of St. Catherine," painted for the Capuchin Church at Cadiz; and it was while engaged on this work that he sustained the injury from the effects of which he died at Seville on 3rd April, 1682. His subjects fall into two classes—viz., representations of humble life (belonging chiefly to his earlier days), and the scriptural and religious pictures of his prime.

Assigned to Murillo—

83. *Boy Drinking.*

The boy's face is more than half-hidden by the yellow wicker-covered bottle from which he is drinking, and which he supports with both hands. He wears a white shirt, open at the neck, and his figure is shown to the waist. Dark, almost black, background.

Canvas, 19″ high by 15″ wide.

Photographed by Annan.

Bequeathed by Lady Murray, 1861.

MYTENS. Daniel Mytens.

Dutch School.

Son of Maerten Mytens, a saddler, he was born at The Hague about 1590, and seems to have been influenced by Michiel van Miereveldt and by Rubens. His career, however, before coming to England in 1618 is very obscure. In London he was well received at Court, and on the accession of Charles I. he was made "King's Painter." Mytens continued in favour even after Van Dyck's arrival; but, feeling himself outrivalled, returned to Holland in 1630, and died twelve years later. His work is dignified and often marked by a charming silvery quality of colour.

William, 2nd Duke of Hamilton (?).

ROYALIST. BORN, 1616; SECRETARY FOR SCOTLAND, 1640; COMMANDER OF FORCES IN SCOTLAND, 1648; MORTALLY WOUNDED AT WORCESTER, 1651.

Full-length, standing, turned to right; grey dress; black hat held in left hand; white falling lace collar; yellowish boots and gloves; staff in right hand; long brown hair; dark brown eyes; slight fair moustache; background of blue-green curtain; dark pillar, with red-brown base, to right.

Canvas, 85″ high by 53¾″ wide.

Signed on base of pillar—"D. Mytens, pt. anno 1629."

The upper part of this picture was engraved by H. Robinson for Lodge's *Portraits*, vol. vii.

Lent by the Trustees of the Duke of Hamilton.

NEEFFS. Peeter Neeffs.

Flemish School.

Otherwise PEETER NEEFFS the Elder. He was born at Antwerp soon after 1577, and became a pupil of Hendrick van Steenwijck the elder. Elected a member of the Antwerp Guild of Painters in 1610, he died in that town between 1657 and 1661. His subjects were church interiors, the figures being painted by other artists—*e.g.*, Teniers, Van Thulden, and Jan Brueghel the elder.

20. *Interior of a Cathedral.*

A church interior looking towards the chancel: the foreground is in light, the rest, except for a lamp in a side-chapel and a glimmer of light in the distance, is in deep darkness. From this gloom a procession of women, the one in front carrying a child, preceded by two torch-bearers, is emerging. Various other figures are introduced throughout the building, the floor of which is formed of grey and yellow slabs set diamond fashion. The figures are attributed to Van Thulden.

Panel, 15¼″ wide by 12″ high.

Torrie Collection.

ANDRAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

A DUTCH LANDSCAPE

H. TEN OEVER.

OEVER. Hendrick ten Oever.

Dutch School.

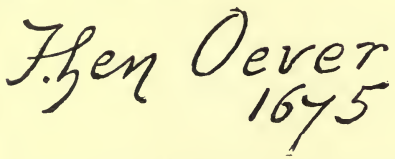
Years of birth and death unknown. He lived in the latter half of the 17th century, having been a pupil of Gerard ter Borch at Zwolle, and (in 1695) of the animal-painter Cornelis de Bie at Amsterdam. One of his pictures, now in the Musée de l'Etat at Amsterdam, is dated 1669, and another, a portrait group of Regents, in the Church of St. Michael at Zwolle, is dated 1690. No further details of his life are known.

5. *A Dutch Landscape.*

On the horizon of a wide expanse of flat meadow-land, through which a canal winds, a town with spires stands against the golden yellow of a sunset sky. In the foreground, towards the left, are cattle resting, to the right bathers; and in the middle distance more bathers and cattle.

Canvas, 35″ wide by 27″ high.

Signed in left lower corner—



The subject of this picture is not of the class usually chosen by this painter, and for long it was attributed to Cuyp, and afterwards to Jan Ossenbeck.

Torrie Collection.

OSTADE. Adriaen van Ostade.

Dutch School.

Born at Haarlem in 1610, he was a pupil of Frans Hals, and one of his fellow-students was Adriaen Brouwer. The influence of the latter is very noticeable in his first period, while his later manner bears witness to that of Rembrandt. In 1662 he was Dean of the Guild of St. Luke at Haarlem, where he spent his life, dying there on 27th April, 1685. His subjects are usually scenes from the everyday life of the Dutch peasantry. His drawings, water-colours, and etchings are also held in high repute.

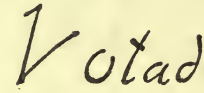
9. *Dutch Interior.*

A large and dimly-lit interior, in which the light is concentrated, about the centre of the picture, on a pig's carcase hung upon one of

the side timbers; beyond this, and on the fringe of the light, are a man and woman and a dog; and to the left, in the shadow, three children playing with a bladder. The right is occupied by a broom, a corn-box, and other accessories.

Canvas, 22½″ wide by 18½″ high.

Signed towards left lower corner—



Presented by W. Shiels, R.S.A., to the Royal Scottish Academy, 1851.

OSTADE. Isaak van Ostade.

Dutch School.

Youngest brother of Adriaen van Ostade, and his pupil, Isaak was born in 1621 at Haarlem, where he spent his life, and where he died in 1649 at the early age of twenty-eight. But he was talented and productive, and Smith credits him with 112 pictures, many of the best of which are in this country. His earlier work shows him as a disciple of his master's, but soon, abandoning interior subjects, he took a line of his own. This was country scenes enlivened by figures of men and animals, painted with great ability and knowledge, and happily combined with their landscape settings.

The Halt.

In the centre, two mounted sportsmen, one on a white, and the other on a dun horse, accompanied by an attendant on foot and three dogs, have halted at an inn for refreshments. A large round tree in full foliage stands before the door, and sunlight falling from the left, where the horsemen are, the front of the hostelry, before which is a group of ten figures and a dog, is in shadow. At the other side of the picture is a glimpse of landscape under a torquoise blue sky with grey floating clouds.

Panel, 23¾″ wide by 21¼″ high.

Signed, in centre of foreground—"Isach van Ostade, 1646."

Engraved by Gaujean.

From the San Donato Palace, 1880.

From the Secretan Collection, 1889.

From the H. D. Mildmay Collection, 1893.

Bequeathed by Mr. Henry Callcot Brunning, 1908.

OVERBECK. Johann Friedrich Overbeck.

German School.

Born at Lübeck on 4th July, 1789. After studying at Vienna he went, about 1810, to Rome, where, with Cornelius, Schadow, and others of his countrymen, he founded the modern German pre-Raphaelite School. Three years later he joined the Roman Catholic Church, and thereafter, although he painted some historical pictures, his energies were mainly concentrated on religious subjects. He died at Rome on 12th November, 1869.

394. *The Good Shepherd.*

The figure, turned to the left, is seen to the waist; upon His shoulders is a lamb, and in His right hand He carries a staff.

Sepia, paper, oval, 6″ high by 4½″ wide.

Bequeathed by the Right Reverend Alexander Penrose Forbes, D.C.L., Bishop of Brechin, 1875.

PALMA. Jacopo Palma.

Venetian School.

Known as Palma Vecchio (the Elder), to distinguish him from his grand-nephew of the same name, who is known as Palma il Giovane (the younger). Born at Serinalta, near Bergamo, about 1480, he went to Venice at an early age. Whether he studied under Giovanni Bellini (1428–1516) is unknown, but he certainly came under Bellini's influence, and he cannot but have been influenced by the works of Titian and Giorgione, who were his contemporaries. Very little is known of his life. He died at Venice some time between 28th July and 8th August, 1528, and was buried in the vaults at San Gregorio. His subjects were portraits and sacred themes, especially *sante conversazioni* (holy conversations), of which he has left many fine examples.

90. *The Adoration of the Shepherds.*

In the centre the Virgin, with hands crossed on her breast, looks down at the Child, who lies in a manger, a dove floating in a glory high above Him; to the right beyond St. Joseph is a cow in a loose-box; the left is occupied by the shepherds and a landscape distance.

Panel, 18″ high by 15″ wide.

Purchased by the Royal Institution, 1830.

PATER. Jean Baptiste Joseph Pater.

French School.

Born at Valenciennes on 29th December, 1695. He received his early art training from his father, who was a sculptor, and

subsequently went to Paris, where for a short time he studied under his fellow-townsman Watteau. This connection, brief though it was, determined his choice of subject and manner of treatment, and he became one of the most conspicuous of the painters who devoted themselves to the *fêtes galantes*. In 1728 he was elected to the Academy, but did not long live to enjoy the honour, dying in 1736 from the strain of overwork.

60. *Ladies Bathing.*

To the right is a high wall treated with niches and pilasters; in the centre, beyond the wall, a tall tree; and between this and the tree, on the extreme left, an expanse of open landscape under a blue sky. Beneath the wall, and to the left, a number of ladies are disrobing on the bank or already bathing in the foreground pool, while others and three gallants of the day are looking on.

Canvas, 28″ wide by 23″ high.

Reproduced in Lady Dilke's *French Painters of the XVIII. Century.*

Bequeathed by Lady Murray, 1861.

PIJNACKER. Adam Pijnacker.

Dutch School.

Born at Pijnacker, near Delft, and baptized on 13th February, 1662. In 1649 he was living at Delft. A landscape painter, he was influenced by Pieter van Asch, but modelled his style specially on that of Jan Both. In 1657–58 he resided at Schiedam, after which he established himself at Amsterdam. Between 1649 and 1657 he is believed to have spent six years in Italy. He was buried at Amsterdam on 28th March, 1673. Much of his work was mural decoration, which has disappeared.

128. *A Forest Glade.*

In the centre a tall tree rises above the dark foliage of the farther side of the glade, through which a stream flows from among hills, which fill the left of the picture. The principal light falls on the lower part of this tree trunk and on the bank beside it, where the branches of a fallen tree lie across the stream; in the half-tone of the middle distance cattle and sheep are feeding, and in the shadow which lies on the foreground of bank and stream are a herd-boy (his dog beside him) with a bird's nest, and a white and black cow standing quietly in the water. In the sky, yellow over the tree-tops, a grey and pink cloud floats.

Canvas, 37″ high by 32½″ wide.

Torrie Collection.

POELENBURGH. Cornelis van Poelenburgh.

Dutch School.

Born at Utrecht in 1586. A pupil of Abraham Bloemaert, he afterwards resided for a considerable time in Italy, coming there under the influence of Adam Elsheimer. He met with success in Rome, and also in Florence, where the Grand Duke proved a generous patron. Having returned to Utrecht in 1627 and settled there, he paid a visit of some duration to London on the invitation of Charles I., and while there painted several pictures. He was president of the Painters' Guild of Utrecht, in which town he died on 12th August, 1667.

Assigned to Poelenburgh—

19. *Venus and Adonis.*

Venus, nude to the waist, reclines on a rock to the right, and tries to detain Adonis, who sits beside her, by laying her hand on his shoulder. Her draperies are blue and white; he is dressed in red, and carries a hunting spear in his right hand; a dog fawns upon him; beside her two doves are cooing. The background of dark foliage gives a peep of dark sky to the left.

Copper, 9″ high by 7″ wide.

Purchased, 1891.

PONTE. Jacopo da Ponte, Il Bassano.

Venetian School.

Commonly called Bassano, from the town of Bassano, which was his birthplace and the scene of his labours. Born in 1510, he received his early training in art from his father, Francesco da Ponte. Then betaking himself to Venice, he studied under Bonifazio, and was powerfully influenced by the works of Titian. On his father's death in 1530 Jacopo returned from Venice to his native town, and made his home there down to the time of his death, which took place on 13th February, 1592. He had four sons, all painters. He found his favourite subjects in those Scripture incidents which are susceptible of genre treatment. His portraits are extremely fine, but not numerous.

62. *Portrait of a Professor.*

Half-length figure seated to the right. His face is turned to the front; one hand lies on the arm of the chair in which he sits, the other rests on a yellow-bound volume on the crimson-covered table before him. He has a swarthy complexion, and black hair and beard; his black robe is edged with dull yellow, and he wears collars and cuffs

of white. The walls of the room are dark brown, and a window towards the centre looks on a landscape.

Canvas, 43″ wide by 35″ high.

Bequeathed by Mary, Lady Ruthven, 1885.

93. *The Adoration of the Magi.*

To the left sits the Madonna, robed in red and blue, with white drapery about her head and shoulders, the infant Jesus naked upon her knee, and Joseph, clad in warm brown and crimson, standing behind her. To Him a white-bearded man in a crimson robe and a young man in a gold striped costume are offering costly gifts, while beyond the last a man raises his white-feather-plumed hat. This group of Magi, with two boy attendants in red and dark blue, and a man bending over two white dogs towards the right corner, form the central group in the composition. It is linked on one side to that of the Holy Family, and on the other to one of armed and unarmed attendants, in which a white horse is prominent. Above this horse, and filling the right top corner, are the massive folds of a yellow banner. The Madonna is seated outside a brown ruinous building beneath a sapling, the foliage of which is exquisitely detailed against the sky. The right is occupied by a steep and dark bank crowned with leafage, and between these and beyond a broken column a landscape spreads to a horizon of hills, under a rich blue sky barred with white.

Canvas, 93″ wide by 72″ high.

Purchased by Andrew Wilson from the Collection of the Marchese di Balbi, Genoa (where it was attributed to Titian). It was bought at Wilson's sale by Lord Eldin, and acquired in 1856 by the Royal Scottish Academy.

Photographed by Annan.

The property of the Royal Scottish Academy.

100. *A Senator.*

The life-size figure, turned to the left and shown three-quarter length, stands to the left. The brown and bearded face comes high up on the canvas, and the neck is encircled by a small white wheel ruff; the right hand hangs at his side, the left is caught by the thumb in the black dress. On a dark crimson-covered table on the right a crucifix of gold is dimly visible against the low-toned grey of a chimney-piece beyond, and a white vellum-bound book lies somewhat nearer on the same table. The background is warm grey, with a ruddy-brown curtain to the left; the light falls from the right.

Canvas, 49″ high by 39″ wide.

Purchased in 1830 for the Royal Institution from the Marchesa Pallavicino.

POUSSIN (*see* Dughet).

ANSON, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

THE ADORATION OF THE MAGI.

PONTE. (BASSANO.)

PREZIOSI.

Little is known of this artist beyond the facts that he lived at Constantinople and died in 1882. He exhibited a landscape in the Royal Academy Exhibition of 1863.

366. *Turkish Letter-Writer.*

Two women, dressed in blue and in pale purple and yellow, sit in front of a bearded scribe with a letter on his knee.

Chalk and body-colour, paper, 14″ high by 11¾″ wide.

Signed in right lower corner—"Preziosi, 1855."

Scott Bequest.

PROCACCINI. Giulio Cesare Procaccini.

Milanese School.

Born at Bologna in 1548. He was the son of Ercole Procaccini the elder, who established an Academy at Milan, and from him Giulio received his early teaching. At first he devoted himself to sculpture, but he subsequently turned to painting, and studied at Venice, Rome, and elsewhere in Italy. In 1618 he was invited to Genoa, where he worked in the Ducal Palace, and he died at Milan in 1626. His style shows the influence of Correggio.

103. *Dead Christ.*

Beneath a carved canopy angels and cherubs watch over the dead Christ lying nude upon a coffin-like bier covered with a white cloth. A faint glory encircles the Holy head, and the space between figure and archway is filled with blue sky.

Canvas, 17″ wide by 11″ high.

Torrie Collection.

RAPHAEL (*see* Sanzio).

REMBRANDT. Rembrandt Harmensz van Rijn.

Dutch School.

Rembrandt Harmensz van Rijn was born at Leyden in 1606. He was the son of a miller in comfortable circumstances, and was destined for one of the learned professions. But his love of art showed itself at an early age, and he was allowed to follow his bent. His first teacher was van Swanenburch, a friend of the family, and his second, Pieter Lastman, whose influence on the boy was strong. After his apprenticeship he continued to paint in Leyden, making constant studies of the people among whom he lived.

Old age specially attracted his attention, and his studies of old men with wrinkled brows and grey locks are among his earliest works. His mother and sister were favourite models. But it was his own face in varying phases of emotion that he studied most closely, so as to learn the mastery of expression. His work attracted attention, and in 1630 he proceeded to Amsterdam, where his talent soon gained for him many commissions in portraiture. A bright young man of marked originality and growing reputation, he married, in 1634, Saskia van Uylenburg, a fair Frisian maiden of good family and possessing a considerable fortune, whom we know in many portraits and in fanciful historical pictures. Fortune smiled on the young painter. He had many pupils and plenty of orders. But Saskia died in 1642, and the light of Rembrandt's life went out. No painter has left in his art more unmistakable proofs of the influence of his family life and of his surroundings. As years passed, the art of Rembrandt, by a natural development, became more robust though less popular. In 1650, Hendrikje Stoffels appears on the scene as his housekeeper. It is still uncertain whether in late life he married Hendrikje, but this is sure that she was to Rembrandt a faithful and devoted friend, and that in his last days of poverty she tended him with pious care. In No. 31 we have a portrait of Hendrikje lying in bed and raising herself to listen as she draws back a curtain with her left hand. The picture bears the date 165–, the fourth figure being obliterated, but from internal evidence it was painted about 1654,—one of the finest periods of the art of Rembrandt,—and it well deserves the remark made by Mr. Woods at the sale at Christie's, that "it was the finest Rembrandt that had ever been hung on the walls of the famous auction room." It figures in Part VII. of Smith's *Catalogue Raisonné* of the Dutch masters. The picture has the additional value of being the portrait of a person closely allied to Rembrandt, and as having been painted with loving care and personal interest. But evil days were now at hand; debts had accumulated, and commissions were few. The taste of Holland was changing rapidly for the worse. The robust art of Rembrandt now found no favour. French influences were creeping in, and smooth mechanical tameness was becoming the fashion. Europe was suffering from the effects of the prolonged wars, and pictures were unsaleable. In 1656, Rembrandt was declared a bankrupt, and his whole effects were sold by auction at miserable prices. But, in spite of this change of fortune, Rembrandt continued to paint more splendidly than ever, so that it may truly be said that his claim to immortality rests chiefly on the great works he produced in abject poverty. He died in 1669, possessing nothing but the clothes which he wore and his paint brushes.

31. *Hendrikje Stoffels.*

A young woman (head and shoulders alone shown), raising herself from her pillow, pushes aside with her left hand the crimson bed

ANNAN, PHOTO REMBRANDT INTAGLIO PRINTING CO. LTD

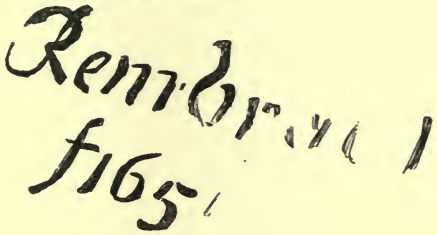
HENDRIKJE STOFFELS

REMBRANDT.

curtain to the right. The light, falling from the left, throws part of her face into half-tone and casts a shadow on her neck and left shoulder, while it illuminates the nude right arm and shoulder on which she is leaning. The background is a warm brown, against which the head shows softly.

Panel, 32″ high by 26½″ wide; arched top.

Signed in left lower corner—



Collection of François Tronchin.

Collection of Prince Carignan.

Collection of Sir H. St. John Mildmay.

Shown by the last-named at the "Old Masters" (R.A. Winter Exhibition), 1883; it was afterwards purchased by Samson Wertheimer of Bond Street, at whose sale (19th March, 1892) it was bought in at £5250. A few days later it was sold for £5775 to Mr. M'Ewan, who presented it to this Gallery.

Engraved (titled "Rembrandt's Mistress") in mezzotint by Richard Cooper the younger, 1777.

Engraved on wood by Jonnard for *Magazine of Art*, 1893, and for Michel's *Rembrandt*.

It also figures as an accessory in Liotard's pastel portrait of François Tronchin (1704–98), which is reproduced in *La Vie et les Œuvres de Jean Etienne Liotard*. (C. M. van Gogh, Amsterdam.)

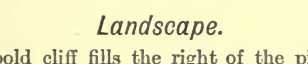
Presented by Mr. William M'Ewan, LL.D., 1892.

38. *Landscape.*

A rounded but bold cliff fills the right of the picture, and then, as it swings round the bay to the left, gradually drops. The foreground is filled with dark ledges of rock, a great gloom lies in the nearer hollows of the cliff, the top of which is here almost lost in the dark sky, which, brightening as the land falls, throws a brilliant sparkle of light upon the damp edge of the crescent-shaped sands, across which a horseman is passing.

Panel, 16″ wide by 12″ high.

Signed on rock in right foreground—



Heliogravure in Dr. Bode's *L'Œuvre Complet de Rembrandt*.

At a later date (*Great Masters of Dutch and Flemish Painting*, 1909), Dr. Bode expressed the opinion that this picture is the work of Hercules Segers (1590–1640 ?)

Torrie Collection.

Assigned to Rembrandt—

132. *A Woodland Scene.*

On a road which runs through a shadowed forest glade, and near the narrow belt of light which lies on the grass on its farther side, a man in black and a lady in scarlet are walking together. The figures are merely an incident in the landscape.

Canvas, 28″ wide by 21″ high.

Torrie Collection.

RENI. Guido Reni.

Bolognese School.

Born at Calvanzano, near Bologna, on 4th November, 1575. The son of a musician, he early displayed a predilection for painting, and studied first under Dionysius Calvaert and then under the Caracci, receiving also instruction in fresco-painting from Gabriele Ferrantini. In 1596 he went to Rome, where he remained for twenty years, and achieved high distinction. His notable work during this period was the "Aurora and the Hours" on a ceiling in the Rospigliosi Palace. For a time he worked in Naples, and the "Nativity" in the choir of San Martino there, though unfinished, is considered by many to be his finest work. Finally he settled in Bologna, where he died on 18th August, 1642. His art passed through several phases, in the course of which the influence of Amerigi da Caravaggio and that of Raphael are successively evident. His later productions are mainly remarkable for the ease and rapidity with which they were executed; but under the pressure of circumstances, due to extravagant living, his art became mechanical and spiritless. He has left not a few etchings, some after his own designs, including a bust of Pope Paul V., and some after other masters.

71. *Ecce Homo.*

The thorn-crowned head, with upward-looking eyes and blood trickling down the pale brow, is thrown backwards. A faint halo of golden light encircles the head, which, with the shoulders, is in light against the dark background.

Canvas, 22″ high by 17″ wide.

Torrie Collection.

75. *Venus and the Graces.*

Venus is seated to the right. Nude except for a drapery of reddish lilac about the waist and a piece of blue stuff wound about her left arm, she is being attired by the Graces, one of whom arranges her hair, while another clasps a bracelet on her right arm, and the third (to the left), holding the goddess's right foot upon her knee, laces her sandals. A fair-haired Cupid, his bow and quiver lying upon the ground, nestles against her left knee, and a second is placing a vase of flowers upon the sill of an opening towards the left top corner. The picture is lit, but not brilliantly, from the left, and the figures are in soft relief on the brownish background.

Canvas, 111″ high by 81″ wide.

Engraved in line by Sir Robert Strange.

Engraved in line by Cristoforo Dall' Acqua, 1773, at which time the picture was in Kensington Palace.

Transferred from the National Gallery, London, 1863.

RESCHI. Pandolfo Reschi.

French School.

Born at Dantzig in 1643. When young he went to Italy, where he studied under Jacques Courtois (Il Borgognone), and became one of his best pupils. His battle-pieces and architectural subjects are painted with considerable skill, and in landscape he was a clever imitator of Salvatore Rosa. He died in 1699.

50. *Battle-piece.*

An engagement is taking place on a wide plain fringed with faint blue hills. On the left, infantry, drawn up behind a field-battery, are being charged by cavalry, which fill the centre of the composition; and in the right corner of the foreground is a group of horsemen, two of them blowing bugles.

Canvas, 59″ wide by 37″ high.

Purchased from the Collection of the Marchese Gerini of Florence for the Royal Institution in 1831.

RIBERA. Josef Ribera.

Spanish School.

Frequently known as Lo Spagnoletto (the little Spaniard). He was born at Jativa, near Valencia, on 12th January, 1588, and, though intended for a literary calling, he preferred to attach himself to the studio of Francisco Ribalta. Resolving to prosecute his studies in Italy, he made his way to Rome, and, in spite of the hardships due to his extreme poverty, he studied

assiduously there and afterwards at Parma and Modena. After many vicissitudes he settled in Naples, marrying the daughter of a rich Neapolitan picture-dealer. Here he attained a high position, and, unfortunately for his reputation, was one of "the notorious triumvirate known as the Cabal of Naples," from whose persecution Guido, Domenichino, and others suffered. In 1630 he became a member of the Academy of St. Luke at Rome. He died at Naples in 1656. Ribera is placed in the front rank of the *naturalisti*, but his fidelity to nature not infrequently takes the unpleasant form of a realistic rendering of gruesome subjects. He had many pupils, among whom are Salvatore Rosa, Giordano, Aniello Falcone, and Guercino. His etchings, of which about twenty are known to exist, are characterised by force and freedom.

85. *A Mathematician.*

While the figure, shown three-quarter length, is turned towards the right, the face, strongly lit from the left, looks straight out. He is bearded and bronzed, with wrinkled brow and keen dark eyes; in his left hand, raised to the level of his mouth, he holds a long scroll of white paper figured with geometrical diagrams, and with his right he places a sand-glass on a low table before him. His coarse shirt is grey-green in colour, and the brown plaid thrown over his left shoulder and arm passes behind and lies in heavy folds in front to the left. The background is very dark.

Canvas, 50″ high by 40″ wide.

A similar picture is in the collection of the Earl of Wemyss.

The property of the Royal Scottish Academy.

ROBUSTI. Jacopo Robusti (Il Tintoretto).

Venetian School.

Born at Venice on 29th September 1519. His father was a dyer (Tintore), and hence arose the name of TINTORETTO, by which the son is best known. He showed an artistic bent at a very early age, and may be said to owe nothing to tuition; for, though he was placed in Titian's studio, he remained only for a few days, being dismissed for reasons not precisely ascertained. With indomitable energy he set about teaching himself, and pursued his studies with characteristic vigour, painting by day and drawing from casts by night. The ideal which he proposed to himself was to combine the design of Michelangelo with the colour of Titian—"Il Disegno di Michelagnolo, e il Colorito di Tiziano." So eager and vehement was he, that his contemporaries dubbed him "Il Furioso." His facility of execution was marvellous. On one occasion, having, among other artists, been invited to submit designs for a painting, Tintoretto on the appointed

day showed his picture completed. No doubt hasty execution produced at times pictures unworthy of his powers; but, on the other hand, his vehemence and enthusiasm enabled and encouraged him to undertake works of great magnitude from which others would have shrunk. His "Paradiso" in the Doge's Palace, containing over a hundred figures, is 84 feet long and 34 feet high—the largest work on canvas of any great painter. The "Crucifixion" is 40 feet long, and the "Worship of the Golden Calf" and the "Last Judgment" are 50 feet high. But all are magnificently conceived, and executed with marvellous technical skill. He was, at the same time, capable of the most delicate work, and painted many portraits in which his art appears at its best. His most famous work is the "Miracle of St. Mark" at Venice, painted when he was thirty-seven; and it may be remarked that it is one of the only three pictures which he signed—the others being "The Marriage at Cana" and the "Crucifixion." He died at Venice on 31st May, 1594, survived by a son, Domenico, who was his pupil and follower. His daughter, Marietta, who had predeceased him in 1590 at the age of thirty, had attained a reputation as a portrait-painter. Ruskin places Tintoretto among the "five supreme painters."

63. *Head of a Venetian Nobleman.*

The swarthy and bearded face is slightly turned to the left, and almost fills the frame. A little bit of white shows above the collar of his crimson coat.

Canvas, 14″ high by 11″ wide.

Bequeathed by Mary, Lady Ruthven, 1885.

92. *A Senator.*

The head, half-turned to the left, comes in the centre and fairly high on the canvas. It is that of a dark-complexioned man with grey beard and hair and dark brown eyes, which look straight out; he wears a white collar, which finishes in two truncated peaks in front, and a black costume, the outline of which is completely lost in the background. The light falls from the left front.

Canvas, 32″ high by 28″ wide.

Purchased at the sale of the effects of Thomas Duncan, R.S.A., by the Royal Institution, 1845.

115. *Winter.*

In the immediate foreground and to the left is the bronzed nude figure of a white-bearded and aged but robust man. He reclines (his body making a descending diagonal line across the picture from left to right) with his right elbow on a brown drapery thrown upon a rock, while his left hand is raised to the white drapery which is bound about his head. The landscape on the right is snow-clad, with bare tree

trunks, which, dark against the ground, are lost in the blackness of the threatening sky above.

Canvas, 46″ high by 38″ wide.

This and the two following ("Autumn" and "Summer") were purchased in 1830 for the Royal Institution from the Cambiaso family.

119. *Autumn.*

On a mound to the left a woman, clad in a close-fitting gown of red with sleeves and breast of white, sits arranging a chaplet of wheat-ears in her hair. In the middle distance of autumn landscape reapers are at work, and on the horizon a stretch of purple hills lies against a sky of purple and yellow.

Canvas, 46″ high by 38″ wide.

121. *Summer.*

A woman sits on a rock which projects from the left, and, steadying herself with one hand, holds a spray of foliage aloft with the other. She looks towards the left, and is dressed in white, yellow, and red. Flowers grow at her feet and by her side; and through the summer landscape in the background cream-coloured horses drag a scarlet waggon. The sky is blue, with fleecy white clouds, and a wreath of soft mist hangs about a tall tree in the right corner.

Canvas, 46″ high by 38″ wide.

ROMAN SCHOOL.

34. *Antonia Augusta.*

ANTONIO AUGUSTA, DAUGHTER OF M. ANTONIUS AND OCTAVIA. SHE WAS THE WIFE OF DRUSUS, MOTHER OF GERMANICUS AND CLAUDIUS, AND GREAT-GRANDMOTHER OF NERO.

The sweet pensive face, with curling hair low down on the forehead and fastened in a small coil behind, looks thoughtfully forward. The bust is loosely draped, revealing an under robe, confined at the right shoulder and leaving the neck bare.

Marble, total height, 25″; circular plinth.

Collection of Lucien Bonaparte, who discovered the Bust at Tusculum.

Collection of Signor Capravesi, Rome, 1840–45.

Collection of M. J. Rhodes, Wasdale, 1850.

Collection of Andrew Coventry, Edinburgh, 1851—who bequeathed the Bust to the donor.

In 1852, Mr. T. Burgon, British Museum, from "an inscribed coin of the second brass series," pronounced the Bust to be that of Antonia Augusta. This Bust was the subject of a paper read on 16th February, 1852, by Mr. Coventry to the Royal Society of Edinburgh.

Presented by Major-General D. M. Crichton Maitland, 1906.

ROMANO (*see* Giannuzzi).

ROSA. Salvatore Rosa.

Neapolitan School.

Born at Renella, near Naples, on 21st July, 1615. His father was an architect, and the son is said to have been designed for the Church. His artistic talent was first encouraged by his sister's husband, Francesco Fracanzano, and Lanfranco was so attracted by the pictures which the young Salvatore exposed for sale on the street that he purchased one. This notice led to a friendship with Aniello Falcone, the battle-painter, who was also a pupil of Rosa's master Ribera (Spagnoletto), and, thus encouraged, he went to Rome in 1635. One of the results of this visit was a commission from Cardinal Brancaccia to decorate part of his palace at Viterbo. His reputation was made by his picture of "Tityus torn by the Vulture," painted at Naples, and shown at Rome in 1638. Thereafter he settled at Rome, where his social powers—as musician, actor, poet—gained him popularity, while his pictures increased his reputation as a painter. He was in Naples at the time of Masaniello's revolution in 1647. Later he spent some years in Florence, returning subsequently to Rome, which he made his home till his death on 15th March, 1673. Many of his pictures portray religious and mythological subjects, but his high reputation rests chiefly on his landscapes, which usually represent wild and gloomy scenes. He also executed some forty etchings.

109. *Rocky Landscape and Figures.*

To the left a tree rises from a dark foreground, which, relieved on that side against a stretch of lake in light, is lost in the gloom which lies along the base of the rocky and broken mountain on the right. In the left foreground is a group of armed bandits. The light from an evening sky falls on the waters of the lake, and illumines the rock-faces on the mountains which lie in that direction.

Canvas, 38″ wide by 20″ high.

Torrie Collection.

117. *River Scene with Figures.*

A rocky bluff, precipitous and leaning over a river on the nearer side, tree-clad on the other, crosses the picture, shutting out the grey-blue sky except on the right, where it ends abruptly and gives a glimpse of distance. In the foreground, in the dry bed of the stream (the water runs to the right), is a group of cattle, and in the left corner two herdsmen and a dog. The light falls from the left.

Canvas, 34″ wide by 14″ high.

Bequeathed by Mrs. Mary Veitch, *née* Pitcairn, to the Royal Scottish Academy, 1875.

RUISDAEL. Jacob Isaacksz van Ruisdael.

Dutch School.

Born at Haarlem in 1628 or 1629. His father was Isaack van Ruisdael, an ebony frame maker. He was educated as a surgeon and practised for a time, but soon devoted himself entirely to art, for which he had shown aptitude at an early age. It is likely that he studied under his uncle, Salomon van Ruysdael, and he was influenced by Cornelis Vroom, Allaert van Everdingen, and other landscape painters of Haarlem. Some of his pictures are dated as early as 1646, and two years later he became a member of the Guild of St. Luke at Haarlem. Several years afterwards he removed to Amsterdam, where he obtained the rights of citizenship in 1659, but in 1681 he returned in poverty and bad health to Haarlem, and died in the almshouse there in March, 1682. The figures in his landscapes were usually inserted by other artists, among whom may be mentioned Adriaen van de Velde, Philips Wouwerman, Lingelbach, Adriaen van Ostade, and Nicolaes Berchem. His ability was little appreciated in his day, and he seems to have lived in great poverty; but now the excellence of his works is justly esteemed, and he is regarded as one of the greatest landscape painters of the seventeenth century. He also executed a few etchings.

6. *The Banks of a River.*

A river valley seen in sombre light from a height above the water. The nearer bank, which runs almost across the picture, is occupied towards the left by a clump of gnarled oaks and about the centre by a group of figures; the river is spanned in the middle-distance by a bridge, and a punt, reflected in the calm water, floats on the nearer reach. A road runs close to the stream on the distant bank, which, broken beyond the bridge by a white scaur, rises farther off in gentle undulations, diversified with wood and a few buildings, the roofs of which appear above the trees. The sky, which fills two-thirds of the canvas, is of indefinite blue-grey, graduating to a yellow tone at the horizon, and it is swept from left to right by an ascending and processional line of grey and white clouds.

Canvas, 77″ wide by 54″ high.

The figures probably painted by Philips Wouwerman or Nicolaes Berchem.

Engraved in line by William Forrest for the Catalogue of 1859.

Etched by William Hole, R.S.A.

Torrie Collection.

27. *A Wood Scene.*

To the left, beneath a bank of trees in full foliage, are two anglers and, to the right, a belt of thinner wood, through which a tree-bordered polder is seen. The polder and the foreground pool are con-

THE BANKS OF A RIVER.

RUISDAEL.

nected by a narrow passage; the distant water is in light, the nearer in shadow; the margins are fringed with rushes; and trees and sky are reflected in the still surface. The landscape comes dark against the sky, which, blue at the zenith, is filled with white cumulus nearer the horizon.

Canvas, 30″ wide by 25″ high.

Torrie Collection.

SANZIO. Raffaello Sanzio or Santi.

Roman School.

Raphael was born at Urbino on 6th April, 1483. His father was Giovanni Santi, one of the foremost painters of the Umbrian School of his day, and a poet of considerable culture; and, though the young Raphael was orphaned at the age of eleven, the refining influence of his nurture must have had an effect on his tastes and dispositions. It is likely that he learned the rudiments of art from his father. Whether he was thereafter under the instruction of Timoteo della Viti is a moot point, but it is certain that he was the pupil of Pietro Vannucci (Perugino) at Perugia during the closing years of the fifteenth century. His first, or Umbrian, period closes with the year 1504; its productions—notable examples of which are the "Coronation of the Virgin," 1502–3, in the Vatican; the "Sposalizio," 1504, in the Brera Gallery, Milan; and the "Ansidei Madonna," finished later, and dated 1505–6, in the National Gallery, London—bear witness to the influence of Perugino and of Bernardino di Biagio (Pinturicchio). His Florentine period is marked by the rapid independent development of his powers under the stimulus received from the works of Leonardo da Vinci and Michelangelo, and from the example of his friend Fra Bartolommeo. During this period (1504–9) he resided at Florence, paying occasional visits to Perugia, Urbino, and Bologna. Among his principal pictures of this time are the "Madonna del Cardellino," 1505–6, in the Uffizi; the "Entombment," 1507, in the Borghese Gallery, Rome; and "St. Catherine of Alexandria," 1507, in the National Gallery, London. In 1509 he went to Rome, at the instance of his relative Bramante, then architect of St. Peter's. This date marks the commencement of his last (Roman) period, in which the brilliancy of his genius is exemplified in a series of world-famed works. Under the patronage of Popes Julian II. and Leo X. in succession, he was engaged on the famous frescoes in the Vatican and elsewhere in Rome, having the assistance of Giulio Romano and others, who worked from his designs. He executed the celebrated Cartoons (now in the South Kensington Museum) for the tapestries of the Sixtine Chapel; and he sent forth from his easel numerous portraits and subject-pictures, of which the most famous are the "Madonna di San Sisto," in the Dresden Gallery, and the "Transfiguration,"

in the Vatican. Of his private life few details are known; his biography is the history of his art, and this represents a life of such anxious and unwearied industry that the high level of his achievement becomes the more marvellous. Busy as he was, he had to undertake in 1514 the office of architect of St. Peter's, in succession to Bramante, and in 1515 the duty of supervising the excavations in ancient Rome, with a view to preserving antiquities of value. Duties so arduous broke his health, and he died on his birthday in 1520. The "Transfiguration," the picture on which he was engaged at the time of his death, was exhibited at the head of his bier as he lay in state in his studio. He was buried in the Pantheon.

91. *Two Heads.*

A fragment: the nearer head, to the left, is cut off vertically at the ear and horizontally at the chin; fully more of the other head is visible. Both have brick-coloured complexions, the hair of both flies in the wind, and both are shouting, but the nearer face, in three-quarters to the right, is rounder and fuller than that behind, which is almost in profile. Across the bottom and for some distance up the right side of the frame what seems to be the arm of a third figure is seen.

Tempera, 21″ high by 14¾″ wide.

A fragment of the cartoon, "The Massacre of the Innocents," one of the second series executed by Raphael for Pope Leo X. as designs for tapestry, which, executed in the Low Country, is now in the Vatican. This fragment, after being in the possession of Jonathan Richardson (sale 1747) the painter, the Duke of Argyll (sale 1751), John Flaxman the sculptor, and Mr. Sanders of Bath, was purchased by Professor Monro, whose son, Sir David Monro, bequeathed it to the Royal Scottish Academy in 1878. Other pieces of this cartoon are at Althorp.

The property of the Royal Scottish Academy.

SIENESE. Sienese School.

The Adoration of the Magi.

In the upper part of the panel, to the left, sits the Madonna, clad in black with a gold embroidered edging, with the Child upon her knee. He turns to draw her attention to the aged and bearded King, who in a pink-grey robe over a yellow tunic, kneels with folded hands before them, while further to the right are two other Magi, one, in a green robe, pointing out the star to the other, who wears crimson and gold vestments and carries a casket. All these figures come against a gilded background and have decorated golden halos about their heads. Below, to the left, are two female saints, in green and red and in yellow and green respectively, and, to the right, the attend-

ants and horses of the Magi. In the spandrels formed by the arch which encloses the Adoration are the angel of the Annunciation and the kneeling Virgin.

Panel, 23½″ high by 15¼″ wide.

Late 14th Century.

Purchased from the Fine Art Society, London, 1908.

Madonna and Child.

Small statuette of the Madonna, a sad-faced woman, clad in a voluminous cloak, drawn over her head, and a long robe, girdled at the waist, holding the Holy Child, her left hand, with spread fingers, placed at His back, her right (the forearm is wanting) below His knees. She stands upon an oblong plinth decorated on each face with a winged cherub head.

Marble; height of figure, 13⅞″.

15th Century: style of Quercia.

Lent by His Excellency Sir T. D. Gibson Carmichael, Bart., Governor of Victoria.

SNYDERS. Frans Snyders.

Flemish School.

Born at Antwerp in 1579. He was a pupil of Pieter Brueghel the younger in 1593, and of Hendrik van Balen. In 1602 he became a member of the Guild of St. Luke at Antwerp. Some years later he visited Rome and Milan, but in 1609 he had settled in Antwerp, where he died on 19th August, 1657. The subjects of his early work were fruit, dead game, and still-life generally, but when his art developed to embrace living objects his reputation as a painter of animals rose to the highest eminence. Among his patrons was Philip III. of Spain. In some of his pictures the figures are by Rubens and Vandyck, while in his turn he painted fruit and game in canvases of Rubens and others.

126. *Mischievous Monkeys.*

Towards the left a grey-breasted brown monkey, which has upset and broken a dish with peaches in seizing a basket of fruit, sits on its haunches on the red-covered table and snarls at a second monkey, which, slipping in from the right, is slyly securing a bunch of white grapes. Further back on the right are a gilt comport with grapes and a vase with yellow and red tulips. The grey background has a descending diagonal shadow in the left corner.

Canvas, 46″ wide by 39″ high.

Purchased by the Royal Institution, 1867.

130. *Boar Hunt.*

Entering the picture from the right, a great brown boar, its mouth open and its fangs showing, tears along a river bank pursued and almost surrounded by the eager hounds, and running straight for the jaws of three or four dogs that have headed it to the left. Tree stumps, on the right, stand against the foliage of a distant bank; and the landscape of river valley lies under a morning sky.

Canvas, 100″ wide by 72″ high.

Torrie Collection.

114. *Wolf Hunt.*

In the centre, a wolf stands at bay over a hind, which lies with bleeding breast in the foreground. Reared on its hind legs, it fights furiously with the hounds grouped to left and right. The scene is the banks of a river with woods to the left and a castle-crowned height on the right. Light blue and fawn-coloured sky.

Canvas, 97″ wide by 70½″ high.

Torrie Collection.

SPAGNOLETTO (*see* Ribera).

SPANISH SCHOOL.

129. *Battlefield—Trumpets Sounding a Recall.*

The battle is just over; in the distance cavalry are streaming up the hill in pursuit of a retreating enemy, while to the right, on slightly rising ground and on the fringe of a group of horsemen, two trumpeters are sounding the recall. The scene of the engagement is a wide, gently undulating plain, on which troops are now being re-formed, and in the foreground parties are either bringing in the wounded or robbing the dead.

Canvas, 90″ wide by 40″ high.

Presented by Mr. James S. Wardrop.

86. *Portrait.*

Bust portrait in painted oval. A young man dressed in a yellow doublet, with silver lace trimming on the sleeves, white neckerchief, and black tie. The head and figure are turned slightly to the left, and the long, dark hair reaches to the shoulders. Background of greenish-grey.

Canvas, 27½″ high by 22½″ wide.

Dated in top left-hand corner, 1665.

Lent by Mr. Alexander Wood Inglis.

SOLDI. Andrea Soldi.

Tuscan School.

Born in Florence about 1682. He came to England about 1735, having previously visited the Holy Land. In 1766 he was admitted to the Incorporated Society of Artists, London, and he died in 1768. Soldi executed a number of historical pictures, but is better known as a painter of portraits, for which he had a considerable reputation in his day.

90. *A Gentleman, 18th Century.*

Half-length, life-size figure turned to right, in crimson coat with yellow facings and buttons, and white neckerchief; the hands are in the lower right corner — the right, with index finger extended, uppermost; the face is almost full front, but, as it is lit from the left, one side is completely in shadow; his eyes are dark, and he wears a large white wig. Dark background.

Canvas, 45″ high by 36″ wide.

Purchased at the sale of the Gibson-Craig Collection, 1887.

STEEN. Jan Havicksz Steen.

Dutch School.

Born at Leyden about 1626, his father being a brewer of that town. In November, 1646, he was enrolled in the University of Leyden as a student of letters, and he appears there in 1648 as one of the first members of the newly-formed Guild of St. Luke. He was a pupil of Nicolaes Knupfert at Utrecht, and he continued his art training at The Hague under Jan van Goyen, whose daughter he married in 1649. Removing from The Hague in 1654, he made his home in Leyden, except from 1661 to 1669, during which time he lived at Haarlem, where he came under the influence of Frans Hals and Adriaen van Ostade. In 1672 he opened a tavern at Leyden in his house in the Langebrug, and he was buried in that town on 3rd February, 1679. Most of his life was passed in indigence, probably due to some extent to his improvidence, but his pictures (of which he has left more than 500) seem to have sold for very small sums. Jan Steen has been styled "incomparable as a painter of character" and "a humourist without rival." His genius has also been compared to that of Hogarth.

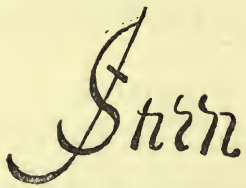
43. *Physician and Patient.*

A young woman lies in a great bedstead draped with ruddy brown, her face turned towards the doctor, seated by the bedside, to whom a woman in yellow skirt and plum-coloured bodice is offering a glass of some yellow-coloured liquid. Through a window behind this

woman, who stands to the extreme right, one gets a glimpse of a man's figure beneath some trees. The foreground to the left is occupied by a table with a cover patterned in red, black, and white, and towards the centre there is a small spaniel.

Canvas, 28″ high by 22½″ wide.

Signed towards left-hand corner—



A replica, or possibly an old copy, of a picture by Jan Steen in the Mauritshuis at The Hague, with variations, of which the principal is the introduction of the man in the distance.

Torrie Collection.

SUTTERMANS. Justus Suttermans.

Flemish School.

Born at Antwerp in 1597. After studying under Willem de Vos at Antwerp and Frans Pourbus the younger at Paris, he travelled in Germany and Italy, and afterwards settled in Florence, where he was made painter to the Grand Dukes Cosmo II. and Cosmo III. successively. In 1623 he painted at Vienna portraits of the Emperor and the Empress, and was there raised to the nobility. He died at Florence in 1681. His subjects were portraits and historical incidents. Vandyck, when in Florence, painted his portrait, and published it with those of other eminent painters of the Flemish School in his *Iconographie.*

30. *Marchese di Spinola.*

Ambrosio, Marchese di Spinola (1569–1630), General of the Armies of Spain in the Low Countries.

The three-quarter length figure, in black armour and grey wheel-ruff, is turned slightly to the right; the right arm hangs by the side, but the left is brought forward until the mailed hand rests on a black helmet placed on a red covered table in the right corner. He wears the collar and badge of the Golden Fleece. The face is half turned to the right; he has a moustache and short pointed beard and hair becoming thin and grey. The background is dark ruddy-brown to the right and a crimson curtain to the left.

Canvas, 48″ high by 38″ wide.

Purchased in 1830 from the Gentili family for the Royal Institution.

TENIERS. DAVID Teniers.

Flemish School.

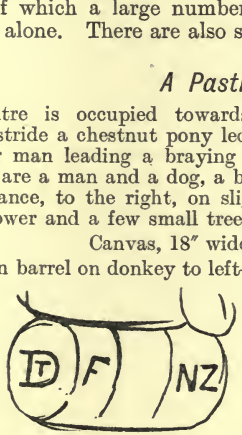
Otherwise DAVID TENIERS the younger. He was the son of David Teniers the elder, and was baptized at Antwerp on 15th December, 1610. He studied under his father, but was also powerfully influenced by Rubens and Adriaen Brouwer; and, being admitted to the Guild of St. Luke at Antwerp in 1632, he became Dean in 1645. In March, 1651, he established himself at Brussels, having been appointed Court painter to the Archduke Leopold William, Governor of the Spanish Netherlands. He filled the same post under the Archduke's successor, Don Juan of Austria (to whom he is said to have taught painting), and during his tenure of office he executed many paintings for Philip IV. of Spain. Teniers bought a country house near Perck, a village between Antwerp and Mechlin, which often makes its appearance in his pictures. In 1663 he founded an academy of painting at Antwerp, and in 1675 he became a member of the Guild at Brussels, where he died on 25th April, 1690. He was twice married, his first wife being daughter of the elder Brueghel ("Velvet" Brueghel) and god-daughter of Rubens. Among his children was David Teniers III., also a painter. It is David Teniers III. who signs as David Teniers, Junior. Teniers painted subjects of all kinds, but attained greatest success in his scenes of peasant life. While Court painter to the Archduke Leopold William, he made copies of more than 200 pictures in the Archduke's collection, and had them engraved in his *Theatrum Pictorium*. The works of Teniers are very numerous, from 800 to 1000 being known to exist, of which a large number have been engraved—over 100 by Le Bas alone. There are also several etchings by his hand.

16. *A Pasticcio.*

The centre is occupied towards the right by a young woman mounted astride a chestnut pony led by a man, and, towards the left, by another man leading a braying donkey. Beside a wooden fence on the left are a man and a dog, a barrel and earthenware vessels, and in the distance, to the right, on slightly rising ground, a house with a square tower and a few small trees.

Canvas, 18″ wide by 12″ high.

Signed on barrel on donkey to left—



A pasticcio or imitation of a picture of the Italian School.

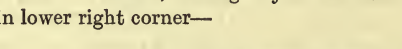
Torrie Collection.

25. *Dutch Boors Drinking.*

In an alehouse interior, lit from the left by a window, four men are drinking. At a little square table towards the right two are seated—one with a Hollands bottle and a drinking vessel in his hands, the other (to the left), in blue and wearing a white hat, filling his pipe. Between and behind them a man in brown flourishes his pipe with a drunken gesture; the fourth is leaning towards the right. In the left foreground is a barrel, beside the seated smoker a brown earthen jar, and on the wall behind a shelf with bottles.

Panel, 15″ high by 11″ wide.

Signed in lower right corner—



When purchased in Holland, fully half a century ago, by the late Mr. James T. Gibson-Craig, the panel on which this picture is painted was in three pieces. On his return these were glued together in a tentative fashion on a rough piece of canvas, and falling aside, it was sold in that condition when his collection was dispersed in 1887. Four years later, after the pieces had been carefully joined, it was acquired for this Gallery.

Photographed by Annan.

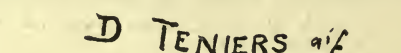
Purchased, 1891.

28. *Peasants Playing at Skittles.*

In a yard, bounded on the left by a high shed and towards the centre by a hut, and opening to the right on a peep of landscape and a cottage, four men are playing at skittles. To the left, one is about to throw a ball, while in the opposite corner is the tee, with three balls near it and three men looking on; a fifth man, his back to the players, stands in the shadow of the central hut. A deep shadow lies on the shed to the left, the hut is in half-tone, but most of the picture is in bright light, which falls from the left.

Panel, 22½″ wide by 14″ high.

Signed on heap of sand about centre of foreground—



Photographed by Annan.

Torrie Collection.

TIEPOLO. Giovanni Battista Tiepolo.

Venetian School.

Born at Venice on 5th March, 1692. After studying there under Gregorio Lazzarini, he came under the influence, first, of Piazzetta, and then, most markedly, under that of Paolo Veronese.

ANNAN, PHOTO

REMBRANDT INTAGLIO PRINTING CO. LTD

PEASANTS PLAYING AT SKITTLES

TENIERS.

THE FINDING OF MOSES.

TIEPOLO.

He was chiefly engaged in fresco work, his masterpiece being the scenes from the story of Antony and Cleopatra in the Palazzo Labia at Venice. In 1740 he was employed on work of this character at Milan, and a similar undertaking took him to Würzburg ten years later. On the invitation of Charles III., he went in 1761 to Madrid to decorate the Royal Palace with frescoes, and died there on 27th March, 1769, leaving two sons, Giovanni Domenico and Lorenzo, both painters. Though decorative work absorbed most of his energies, his easel pictures are greatly admired. Tiepolo has also left between 50 and 60 etchings.

66. *The Finding of Moses.*

The scene is laid in an Italian landscape, and the actors are dressed in the Italian costume of the artist's period—the middle of the 18th century. Towards the centre a lady of the Court is seated, the infant Moses, just taken from the basket, which lies on the right, crying lustily upon her lap. She looks up at the yellow-gowned Princess, who, accompanied by her duenna (a haggard Italian type in black) and a dwarf in red and yellow, stands just behind. To the left Miriam, newly arrived to offer her mother's services, is in blue, a colour repeated on the right in the costume of the lady who bends over the nurse's shoulder. Other attendants, including two pikemen, complete the central group, and on the extreme left are two soldiers of the guard.

Canvas, 134″ wide by 79″ high.

From the Collection of Thomas Hamlet, Denham Court, Bucks, May 22, 1841.

Engraved on wood by Jonnard, *Magazine of Art*, 1890.
Photographed by Annan.

Presented by Mr. Robert Clouston to the Royal Institution, 1845.

76. *Antony and Cleopatra.*

In the left foreground Antony, just landed from his galley, kisses Cleopatra's hand. In a pale green gown of 18th century cut she holds herself somewhat haughtily; he is less restrained, and bends his helmed head as he raises her fingers to his lips. His costume is Roman, with a scarlet mantle. Behind them, to the left, are her attendants, and to the right, separated by the gangway along which Antony has come and down which several men bearing "Eagles" are now advancing, is a black slave holding a hound, and, beyond him, a suggestion of soldiers. The background is filled with the masts and sails and carved prows of war galleys beneath a delicate sky of blue and white.

Canvas, 26″ high by 15″ wide.

A study for the fresco by Tiepolo in the Palazzo Labia, Venice.

Purchased in Venice for the Royal Institution, 1845.

TINTORETTO (*see* Robusti).

TISI. Benvenuto Tisi da Garofalo.

Ferrarese School.

Commonly known as GAROFALO, that being the name of the district to which his family belonged. In the family arms a clove-pink (garofalo) appears, and in one picture at least he combines this with his monogram. He was born at Ferrara in 1481. Early devoting himself to art, he appears to have sought many instructors—in Ferrara, Domenico Panetti; in Cremona, his uncle Niccolo Soriani and also Boccaccio Boccaccino; in Rome, where he sojourned between 1499 and 1501, Giovanni Baldini; and in Bologna, Lorenzo Costa. After some years spent in Ferrara, he returned to Rome, and there came in contact with Raphael, who was then engaged upon the frescoes in the "Stanza della Signatura." From 1512 till his death, which occurred on 6th September, 1559, he lived in Ferrara, being blind during the last years of his life. His subjects are sacred and mythological, and he is said to share the leadership of the Ferrarese School with his contemporary Dosso Dossi.

107. *Mythological Figures in a Landscape.*

In the foreground, to the right, a completely nude goddess reclines against the knees of a red-clad god, who is seated and bends to kiss her. A little further in to the picture, and towards the centre, two more immortals, both half-nude, lie upon draperies, and, supporting themselves on their elbows, look into each other's eyes. In the left corner is a naked Cupid with his bow; on the right side, beyond the figures, dark tree trunks stand against a dark cliff; the right is occupied by a romantic landscape with a line of towering cliffs on the horizon. The lighting is arbitrary.

Canvas, 70″ wide by 50″ high.

Transferred from the National Gallery, London, 1860.

TITIAN (*see* Vecelli).

Van DEELEN (*see* Deelen).*

Van DYCK (*see* Dyck).

* The names of Dutch and Flemish painters to which VAN is prefixed should be looked for under the initial letters of their surnames, and not under that of the prefix.

VECCHIA (*see* Della Vecchia).

VECELLI. Titiano Vecelli.*

Venetian School.

Titian (as Titiano Vecelli or Vecellio is best known in Britain) was born about 1477 at Pieve di Cadore, a town some seventy miles north of Venice, his father being Gregorio di Conte Vecelli, a man of old family, and of some prominence in his district. About the age of ten he was sent to reside with an uncle in Venice, and here his training in art began and proceeded under Sebastiano Zuccati (a worker in mosaic), Gentile Bellini, and Giovanni Bellini respectively. It is probable that in the studio of the last-named he fraternised with Giorgione, whose influence is strongly marked in his work. Few details are known of his life during the years in which he was winning his reputation. He was much engaged on fresco work. In 1507–8 he was associated with Giorgione in work of this description on the Fondaco di Tedeschi in Venice, and in 1511 he went by invitation to Padua on a similar errand. But prior to the last-mentioned year he had accomplished marvellous work in oil, including a masterpiece, the "Sacred and Profane Love," now in the Borghese Palace at Rome (assigned by Hamerton to the year 1500), and the "Christ of the Tribute-Money," now in Dresden. Though pressed to establish himself in Rome, Titian remained loyal to Venice, and in 1516 he received from the Council the office of La Senseria, which, in return for a yearly salary, imposed on him the duty of executing the portrait of every Doge for a nominal sum. In February 1516 he is found busy at Ferrara, where, in the Court of his patron Alfonso, he gained the friendship of Ariosto, and in the same year he painted the "Assumption of the Virgin," now in the Academy at Venice. The painting of the portrait of the Emperor Charles V. in 1532 at Bologna marks an era in Titian's life, for it was the beginning of the patronage so long and munificently extended to him by that monarch and by his successor Philip II. The Emperor in the following year created him a Count Palatine of the Empire and a Knight of the Golden Spur. Thereafter Titian made frequent visits to the Imperial Court, where he was in great request as a portrait painter, even undertaking journeys to Augsburg and Innsprück when he was over seventy. His only visit to Rome was during the years 1545–6, when he executed portraits of Pope Paul III. and the Farnese family and others, and also made acquaintance with Michelangelo. He seems to have painted almost to the close of his long life, which ended at

* The Master's usual spelling of his name was Titiano; cf. his marriage-contract as given in Morelli.

Venice on 27th August, 1576. Although he died of the Plague, the law, which forbade the burial of the plague-stricken within churches, was in his case relaxed, and he was interred with great honour within the Church of the Frari.

81. (School of Titian.)

Virgin and Child with St. Catherine.

The Holy Child, almost naked, stands on the Virgin's knee and lifts some purple and white flowers from the open hand of St. Catherine to the left. The colour is indefinite; the Virgin is shown to below the knee; the saint, who wears a green mantle, to below the waist. The sky is cloudy. The background of hilly landscape is indistinct.

Panel, 19″ high by 16″ wide.

Torrie Collection.

101. *Ariadne in Naxos.*

Almost nude, she lies asleep upon a white drapery (to the right), quite oblivious to the revelling that is going on about her. Beneath the trees, which rise darkly against a sky of dark blue and brilliant white, to the left, dark-skinned men are carrying or serving wine, the most prominent pouring it into the saucer-like vase which a fair woman, who reclines on the grassy foreground with a companion, holds so carelessly that he has to steady it with his hand. Beyond Ariadne, near a slender tree trunk and nearer the middle of the picture, men and women dance gaily; on a high rock some little distance away on the right a man lies among the bushes; and towards the centre, on the horizon line of dark blue sea, a galley is seen in full sail.

Canvas, 86″ wide by 66″ high.

A replica, or probably a copy, of the picture by Titian in the Prado Madrid, it was purchased from the executors of W. Etty, R.A., in 1853. It was six inches shorter at each end than the Madrid picture when Etty acquired it, and he himself supplied the deficiency.

Photographed by Annan.

The property of the Royal Scottish Academy.

127. *A Landscape.*

A long, low landscape of wood and hill and flat river valley through which a stream flows from a pale blue lake in the central distance. Beyond a ruined castle and two brown trees, which stand in the left foreground, a town lies on the slopes in the middle distance; the right is occupied by a party of soldiers, a clump of brown trees, and, behind the yellow bluffs of the foreground, by a group of buildings. In the meadowland, which forms the centre of the composition, ploughing (with a long team of oxen), sowing, and harrowing are going on, while farther off cattle are grazing. Except the strong browns in the two

foreground corners the colour is mainly blue, white, and green; and the sky, filled with white clouds along the horizon, shows a strip of dark blue above.

Panel, 80″ wide by 16″ high.

This panel of Mid-day was one of four, representative of the periods of the day, painted by Titian to decorate the bedstead of his patron the Emperor Charles V. The bed had been in the possession of the Vivaldi Pasqua family for generations, when, during the troubles in Spain, it was seized by King Joseph Buonaparte, who had the panels removed and framed as pictures. After Spanish affairs had been settled by the withdrawal of the Buonapartes, the panels and bed were restored to the Duke of Vivaldi Pasqua, from whom this was purchased in 1830 for the Royal Institution.

VELAZQUEZ. Diego Rodriguez da Silvay Velazquez.

Spanish School.

Born at Seville on 6th June, 1599. After receiving a liberal education, he was placed in the studio of Francisco Herrera the elder, who strongly influenced his pupil. Soon repelled by Herrera's harsh temper, Velazquez betook himself to Francisco Pacheco, a man of high culture, whose daughter he married in 1618. Four years later, visiting Madrid, he was presented to Olivarez, then Philip IV.'s powerful Minister. In the autumn of 1623 he completed a portrait of the King, who was so pleased with it that he appointed Velazquez painter of the Household, and declared that no one else should paint his portrait—a rule relaxed only in the case of Rubens, when he visited Madrid on a diplomatic mission in 1628. On the latter's advice, Velazquez went to Italy in 1629, spending two years in Venice, Rome, and Naples, where he formed a friendship with Spagnoletto. On his return to Madrid the King appointed him a studio in the Alcazar Palace, and the painter entered upon the most brilliant part of his artistic career. Of the many masterly works of this period, it is sufficient to mention the "Crucified Christ," 1638; "Equestrian Portrait of Philip," 1644; and the "Surrender of Breda," painted in 1647—all in Madrid. A second visit to Italy (1649-51) followed, the main object of which was to collect pictures and casts from the antique for the King and for the proposed Academy of Fine Arts, which, however, was not established until a century later. When in Rome he painted the celebrated portrait of Pope Innocent X., now in the Doria Palace, for which he refused to receive any reward. The year after his return to Spain, Philip IV. appointed him *Aposentador Mayor*—a high office in the Royal Household, which unfortunately diverted much time and attention from his art; and in 1659 he was admitted to the Order of Santiago—an honour reserved for the nobility.

To this period belong the pictures known as the "Tapestry Weavers," the famous "Las Meninas," the "Alonso Cano," and many fine portraits of the Royal family. Worn out by official duties incident to the marriage of the Infanta Maria Teresa to Louis XIV. of France, he died at Madrid on 6th August, 1660, his wife dying seven days later. He painted a considerable variety of subjects; but, owing to his Court connection, his energies were largely confined to portraiture, in which he has few rivals. Of his pupils and assistants, Juan Bautista del Mazo Martinez, his son-in-law, and Juan de Pareja, a Moorish slave, whose talent gained him his liberty, are the most prominent.

Assigned to Velazquez—

82. *An Incident in the Life of Pope Sixtus V.*

To the right the Pope sleeps sitting in an armchair beneath a tent-like canopy of red, the folds of which are being pulled aside by a man in green, who lays his finger on his lips as he turns to his companion in brown. These two are towards the left, and behind them two others lean against a balustrade, beyond which a greenish-grey landscape lies. A grey archway crosses the top of the canvas, and coming down the right side, is returned along the bottom.

Canvas, 23¼″ high by 18½″ wide.

Presented by Mr. Andrew Coventry, 1862.

See the "Surrender of Breda" (No. 187), copy by Philip, after Velazquez.

VELDE. Adriaen van de Velde.

Dutch School.

Born at Amsterdam in 1635 or 1636. He was the son and pupil of Willem van de Velde the elder and the brother of Willem van de Velde the younger. After continuing his studies at Haarlem under J. Wijnants and P. Wouwerman he returned to Amsterdam, where he spent a not very prosperous life, dying there on 21st January, 1672. The subjects depicted by Adriaen are mainly landscapes with animals and figures ("le paysage étoffé," as it has been called), and he was also a clever etcher. He frequently painted the figures in the landscapes of his contemporaries—*e.g.* M. Hobbema, Jacob van Ruisdael, Wijnants, Jan van der Heyde, and others.

11. *Cattle and Herdsman.*

Beneath a wooded river bank, a few cattle and sheep are grouped, the principal light falling on the head and back of a white-and-yellow ox, which stands quietly in the water almost in the centre of the composition; and towards the right, beneath a tree some little distance back, a herdsman is resting.

Canvas, 15½″ wide by 12½″ high.

Torrie Collection.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO., LTD.

BOATS IN A CALM

W. VAN DE VELDE.

VELDE. Willem van de Velde, the Younger.

Dutch School.

Born at Amsterdam in 1633. He was taught drawing by his father, Willem van de Velde the elder, and studied painting under Simon de Vlieger. He resided in Amsterdam till about 1677, when Charles II. induced him to settle in England. By an order under the Privy Seal of England, issued in 1675, a yearly pension of £100 was granted "unto William Vandevelde the elder for taking and making drafts of sea fights; and the like salary of £100 *per annum* unto William Vandevelde the younger, for putting the said drafts into colours for our particular use." From 1677 until his death on 6th April, 1707, his residence was at Greenwich, except for a short stay in Amsterdam about 1686. A painter of marine subjects, he enjoyed a high reputation, and excelled particularly in representing calms. During his residence in Amsterdam he accompanied the Dutch fleets in the wars with England and France, on the order of the States-General, that he might depict the naval engagements. His drawings number many hundreds.

33. *Boats in a Calm.*

On an expanse of perfectly smooth sea, which reflects a sky of delicate grey and white cloud, with a space of clear blue to the left, a number of boats lie becalmed, their reflections, with two horizontal bars of shadow, varying the colour of the water. The principal group, to the left, consists of two luggers with grey and brown sails; and it is balanced to the right by a boat carrying a large white sail.

Canvas, 22½″ wide by 17″ high.

Photographed by Annan.

Torrie Collection.

VELDE. Willem van de Velde, the Elder.

Born at Leyden in 1610, he was in early life a sailor, but before the age of twenty he was known as a painter of sea subjects in sepia and white, and in oil in black and white. The States of Holland placed at his disposal a small vessel from which he followed—often at close quarters—naval engagements with the English. In 1675 Charles II. invited him to England, where he remained till his death in 1693. His tombstone in St. James's Church, Piccadilly, described him as "late painter of sea-fights to their Majesties King Charles II. and King James II." Many of his sketches are believed to have been worked out in oil by his son, Willem van de Velde, the Younger.

464. *Sea-Piece, with Dutch Men-of-War.*

Two picturesque Dutch men-of-war, one with tattered pennant, are lying in an estuary, in which many boats, crowded with figures, are plying to and from the shore. Low land is seen on the right, and in the distance the towers and spires of a town may be descried. Sky, very delicate, with large floating clouds.

Pen drawing, panel, 33″ wide by 24″ high.

Signed on spar in lower right corner—" W. de Velde."

Presented by the Hon. Hew Hamilton Dalrymple, 1906.

VERONESE (*see* Caliari).

VRIES. Adrian de Vries.

Born at the Hague in 1560. He is known to have studied in Florence under Giovanni da Bologna, and his models after the antique show that he must also have studied in Rome and elsewhere in Italy. In 1590, after returning from Italy, he entered the service of the Emperor Rudolph II., and lived at Prague. One of his works was an equestrian statue of that monarch. Subsequently he went to Augsburg, where he executed in 1599 the Hercules Fountain in competition with Gerhard; and prior to 1594 he had designed the Fountain of Mercury there—a work in which the influence of Giovanni da Bologna is apparent. Further particulars of his life are not known, but he did not die before 1603.

(In Case III.) *Samson Slaying the Philistines.*

Grasping a Philistine by his flowing locks and forcing him back, Samson stands over his victim in the act of smiting him with the ass's jaw-bone, which he holds aloft in his right hand. Both figures are nude.

Bronze, total height 28½″.

Torrie Collection.

WATTEAU. Antoine Watteau.

French School.

Born at Valenciennes on 10th October, 1684. He went without resources to Paris in 1702, and was there employed at first in producing cheap pictures in quantity for sale in the provinces. He received instruction from Claude Gillot, a painter of grotesques and fancy subjects, and subsequently assisted the decorative painter Claude Audran (the third) at the Luxembourg. In 1709 he competed for the Grand Prix de Rome, but only took second place.

FÊTE CHAMPÊTRE

WATTEAU.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

FRENCH PASTORAL

WATTEAU.

Watteau was at that time almost unknown, but he contrived to bring two of his pictures under the notice of the Academicians, with the result that he was at once admitted as an Associate of the Academy, and on 28th August, 1717, he became a full member. He visited England in 1719, but his health compelling him to return to France he died soon afterwards at Nogent, near Paris, on 18th July, 1721. He executed some slight but spirited etchings.

55. *Fête Champêtre.*

A party of ladies and gentlemen are grouped in a woodland glade opening on a peep of distance and a sky of blue and white to the left, and occupied to the right by a white marble fountain decorated with a reclining nude statue, and with a large sculptured vase as a finial. In the centre a lady attired in shimmering white and blue dances, her partner, in red and yellow and wearing a purple cloak, footing it opposite her to the left, to the strains of a piper, who is seated on a stone bench to the right. On the grass at the piper's feet sit a youth, in red, and a little girl; and extending across the picture beyond the dancers is a row of brilliantly costumed ladies and gallants flirting. The light falls from the left.

Canvas, 22″ high by 18″ wide.

Collections of M. Jean de Jullienne and M. Randon de Boisset; at the sale of the latter in 1777, it was purchased for 5999 francs.

This picture, along with others, came into the possession of the Murrays of Henderland, from Major-General Ramsay, son of Allan Ramsay, the painter (see foot of page 197). It is probable that it and the pictures by French artists bequeathed to the Gallery by Lady Murray in 1861, were acquired by Allan Ramsay.

Engraved by Laurent Carrs (1699–1771) as "Fêtes Venetiennes" for M. de Jullienne's *Recueil, L'œuvre d'Antoine Watteau*, 1734.

Engraved on wood by Jonnard for *Magazine of Art*, 1890.

Reproduced in Claude Phillip's *Antoine Watteau*, 1895.

Photographed by Annan.

Etched by F. Huth.

Bequeathed by Lady Murray, 1861.

59. *French Pastoral.*

A shepherd and shepherdess examining a bird's nest. They sit together on a rock in the centre of the picture; the shepherd, seated somewhat higher, bends towards his companion to show her the nest, which he holds in both hands; she lays her arm on his knee, and throws her head back to look at the nest. Roses lie on the rock at her side, and near him is a brown-and-white dog. Behind on the right is a rocky knoll overhanging a little rivulet, and a rich-toned blue and yellow sky fills the space between this and a tree on the other side. The light is concentrated on the girl and the farther part of the bank; the rest is in shadow or half-tone.

Canvas, 10″ high by 8″ wide.

The centre portion of this picture was etched (in reverse) with decorative supporters and border by François Boucher (1703–70) as "Le Dénicheur de Moineaux" for Jullienne's *Recueil*. That design is reproduced in Claude Phillip's *Antoine Watteau*, 1895.

Photographed by Annan.

Reproduced in Lady Dilke's *French Painters of the XVIII. Century.*

Presented by Mrs. Williams, 1866.

WERFF. Adriaen van der Werff.

Dutch School.

Born at Kralingen, near Rotterdam, on 21st January, 1659. His masters were Cornelis Picolet and Eglon van der Neer. In 1691 and again four years later he was Commissary of the Guild of St. Luke at Rotterdam, where he resided. From 1696 he was Court painter to the Elector-Palatine, who conferred knighthood on him. He died at Rotterdam on 12th November, 1722. A painter of portraits and historical subjects, Van der Werff also practised as an architect, and designed, among other buildings, the Rotterdam Bourse.

36. *A Burgomaster and his Wife.*

The lady, dressed in black with white lace and holding a white ostrich feather in her right hand, sits to the right; the man stands beside her to the left, leaning against a stone balustrade. He, too, is clad in black with stiff collar and soft cuffs of white. Her face is framed in soft ringlets of fair hair; he looks out from the canvas with dark eyes under intensely dark eyebrows. Beside him is a white-and-brown dog. The background to the right is a grey stone wall, and to the left dark grey clouded sky. The light falls from the left, but slightly from the front.

Canvas, 58″ wide by 53″ high.

Signed, on capital of balustrade to left—

A Vandr Werf 17—

Purchased by the Royal Institution in 1838.

Photographed by Annan.

WIJNANTS. Jan Wijnants.

Dutch School.

Landscape-painter, born at Haarlem in 1625, or perhaps earlier. The earliest date on any of his pictures is 1641. Before 1660 he had removed to Amsterdam, and there, besides painting, he carried

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO., LTD.

BURGOMASTER AND HIS WIFE.

A. VAN DER WERFF

on the occupation of innkeeper. He died after 18th August, 1682, probably at Amsterdam. The figures in his landscapes were painted by P. Wouwerman, Adriaen van de Velde, J. Lingelbach, and others.

Assigned to Jan Wijnants:—

23. *Landscape, with Figures.*

A group of trees in autumn foliage, beginning towards the left, almost fills the foreground; the branches rise towards the centre, however, and give a peep of flat landscape under a sky of warm yellow cloud. Beneath the trees in the centre a group of brilliantly dressed peasants are merry-making.

Canvas, 41½″ wide by 30″ high.

The landscape by Wijnants, the figures by Jan Lingelbach.

Bequeathed to the Royal Scottish Academy by Mrs. Mary Veitch, *née* Pitcairn.

Placed in this Gallery, 1877.

ZAMPIERI. Domenico Zampieri.

Bolognese School.

Commonly known as Domenichino. Born at Bologna on 21st October 1581, he studied there—first under Dionysius Calvaert, and then under the Carracci. After pursuing his studies in other towns of Italy, he followed Albani to Rome, where he soon attained distinction. He assisted Annibale Carracci with the frescoes in the Farnese Palace, and subsequently, in 1608, he and Guido Reni were employed on the frescoes in the Church of San Gregorio. His masterpiece is an easel picture, the "Communion of St. Jerome," painted in 1614, now in the Vatican. He revisited Bologna in 1617, and only returned to Rome in 1621, on the invitation of Pope Gregory XV. In 1630 he was invited to Naples to decorate the Del Tesoro Chapel, and he died there on 15th April 1641—supposed by some to have been poisoned by his rivals.

72. *A Bather.*

To the left, near a slender tree with a few boughs in leaf, a nude bather sits on a dull yellow mantle beside the foreground pool, and on each side of a tree in full foliage in the right centre is a peep of landscape. The principal light falls on the young man and on a cottage behind him in the middle distance; the rest of the foreground is in shadow, in which two bathers and a few bushes are dimly visible.

Canvas, 21″ high by 17″ wide.

Torrie Collection.

79. *Martyrdom of St. Andrew.*

In the centre, St. Andrew, clad in a blue robe, is being dragged by soldiers, under the command of an officer mounted on a piebald horse, towards the cross prepared for his execution, about which several people are grouped, while to the right his sorrowing friends are being thrust back by a soldier with a pole held in both hands. The scene is laid outside a walled city, and the cool lighting and long shadows suggest early morning.

Canvas, 17″ wide by 13″ high.

Torrie Collection,

ZURBARAN. Francisco Zurbaran.

Spanish School.

Born at Fuente de Cantos, in Estremadura, on 7th November, 1598. The son of a peasant, he early displayed artistic talent, and was placed for instruction under Juan de las Roelas in Seville. Work and fame came to him almost at once. In 1625 he painted the great altar-piece in Seville Cathedral, and about the same time his St. Thomas Aquinas for the Church of that saint; and in 1633 he signs himself "Painter to the King." Seville was his residence till 1650; in that year he removed to Madrid, where he died in 1662. He devoted himself almost entirely to religious and ecclesiastical subjects, excelling particularly in his delineation of Carthusians. His fidelity to nature and the strong contrast of light and shade characteristic of his painting have gained him the name of "the Spanish Caravaggio."

84. *Virgin in Glory.*

In the centre of the circular-topped canvas the Virgin, robed in pale lilac and deep blue, floats in a yellow glory bordered with grey clouds and cherub-heads. Her hands are clasped before her, and her feet rest on more cherub-heads and a cloud, from which the horns of a crescent moon peep out. Beneath, on the right, is a female, and on the left a male saint—she with hands crossed on her bosom, he with his slightly raised; both look upward and are seen in half-length, and between them is a landscape in yellow light.

Canvas, 98″ high by 68″ wide.

At one time in the Louvre, it passed into the Standish Collection, whence it was purchased by the Royal Institution in 1859.

BRITISH SCHOOL.

(The Names of the Artists arranged alphabetically.)

ABBOTT. John White Abbott, H.R.A.

John White Abbott of Fordland, Devonshire, was born at Exeter in 1763. An amateur artist, he painted landscapes with figures and cattle much in the manner of Peter de Laes. On the suggestion of Sir Joshua Reynolds, West, and others, he exhibited at the Royal Academy from 1794 to 1821. He died in 1851.

336. *Studies of Cottages.*

Two studies of English cottages—in one frame, 14¾″ high by 10¾″ wide.

Pencil drawing tinted with colour.

Presented by Mr. Francis Abbott, 1886.

370. *Chudleigh, Devonshire.*

A careful pencil drawing of the rock and tree detail in a narrow river valley, tinted with an approximation to its colour.

Paper, 20″ wide by 19¾″ high.

Presented by Mr. Francis Abbott, 1886.

ADAM. Joseph Denovan Adam, R.S.A.

Born at Glasgow in 1842. His early years were spent in London, where he received his first tuition in art from his father, a landscape-painter, subsequently studying at Kensington. His taste was for animal painting, and his frequent sketching tours in Scotland led him to settle there in 1871. Previously, however, his works had appeared in the annual exhibitions of the Royal Scottish Academy—in 1868 for the first time. He was elected an Associate of that body in 1884, and an Academician in 1892. In 1887 he established a school for the study of animal painting at Craigmill, near Stirling. While he was principally an animal painter, the interest of his pictures was enhanced by the landscape backgrounds

he usually chose, a favourite subject being Highland cattle on the moors. Latterly he exhibited occasionally in Paris and Munich, where his pictures attracted considerable notice. He died at Glasgow on 22nd April, 1896.

436. *Evening—Strathspey.*

The full glow cast by a brilliant sunset falls on the upper part of a hillside landscape, gilding and transfiguring everything it touches. A rough road crosses over the hill, appearing at the ridge towards the left, and descending it is a long line of sheep and Highland cattle, all, except the farther end with the drover and his dog, in the shadow cast by the opposite hillside. Clumps of autumn-tinted trees cluster on the slopes, and towards the right, over a river valley with a blue stream, distant hills show purple on the horizon under a blue sky and sun-illumined clouds.

Canvas, 78½″ wide by 54″ high.

Signed in lower left corner—" J. Denovan Adam."

Exhibited, R.S.A., 1891–2; Paris Salon, 1894.

Diploma work.

ADAM. Patrick William Adam, R.S.A.

Native of Edinburgh.

403. *Morning.*

At a window, one casement of which is open, a young lady in a white gown and pink sash stands with raised hand petting a canary in a cage, which hangs by a cord towards the left. The morning sunshine falls on the whitewashed and creeper-covered walls without, and just behind the lady's head a bright patch of light flickers on the shadowed white shutters.

Canvas, 45″ high by 25½″ wide.

Signed in right lower corner—" P. W. Adam, 1895."

Exhibited, R.S.A., 1897.

Diploma work.

AIKMAN. William Aikman.

Born at Cairney, Forfarshire, on 24th October, 1682. Though destined for the law, he elected to pursue art, studied for three years under Sir John Medina at Edinburgh, and on coming into possession of his paternal estate of Cairney he sold it in order to procure the means of studying abroad. In 1707 he proceeded to Rome, continuing his travels three years later to Constantinople and Syria. Settling in Edinburgh in 1712 as a portrait-painter, he succeeded to the practice of Sir John Medina, but on the advice

of the Duke of Argyll he removed to London in 1723. There he found full employment for his brush in the department of portraiture, and at the same time moved in the brilliant society of that period, counting among his friends Sir Robert Walpole, Swift, Gay, Pope, and Thomson, author of *The Seasons*. He died in London on 7th June, 1731. His portrait by himself is in the Gallery of Painters at Florence.

203. *Portrait of the Artist.*

Head and shoulders in painted oval. The shaven face, lit from the left, is in three-quarters to the right; he wears a long grey wig and a white neckerchief, and his shoulders are enveloped in a dark brownish-yellow drapery. Dark grey background.

Canvas, 30″ high by 25″ wide.

This portrait was at one time in the possession of Mrs. Forbes, the painter's daughter.

Engraved in *The Bee*, Edinburgh, 1793.

Presented to the Royal Scottish Academy by Mr. James T. Gibson-Craig, 1859.

ALEXANDER. Robert Alexander, R.S.A.

Native of Kilwinning, Ayrshire.

440. *Wat and Wearie.*

An aged man leads his old white horse homewards along a road, which enters the picture on the right (where a bush grows on the bordering bank), crosses the immediate foreground, and then runs into the distance, where the lighted window of a cottage glows in the gathering dusk. It has been a day of rain, the horse's hoofs splash in the water-filled ruts, its breath shows white in the damp air, and the wet road reflects the wan and grey evening sky.

Canvas, 48″ wide by 32″ high.

Signed in lower left corner—" R. Alexander, 1886."

Exhibited, R.S.A., 1886.

Diploma work.

ALLAN. David Allan.

Born at Alloa on 13th February, 1744. Being expelled from school when ten years old for drawing a caricature of his teacher, he was shortly afterwards indentured to Robert and Andrew Foulis, the celebrated printers of Glasgow, who had established an Academy of Art there. In 1764, by the generosity of patrons

living near his birthplace, he was enabled to go to Rome. There he remained for some twelve years, signalising himself in 1773 by winning the gold medal offered by the Academy of St. Luke for the best historical composition, with his "Origin of Painting." In Rome he occupied himself largely with landscape painting, and became a member of the Academy of St. Luke. Returning to London in 1777, he was engaged for the next three years with portraiture. In 1780 he settled in Edinburgh, and six years later he succeeded Runciman as Master of the Academy of the Board of Manufactures. He died at Edinburgh on 6th August, 1796. His most characteristic work consisted of water-colours and engravings of subjects taken from the field which Wilkie afterwards made his own. His popularity was much increased by his designs to Allan Ramsay's *Gentle Shepherd*, which were published by the Foulises in 1788.

178. *The Origin of Painting.*

In the centre a girl sits on her lover's knee, tracing with charcoal the outline of his shadow thrown upon the wall behind them by an antique lamp placed to the left. Her draperies are white and green; his, red-brown and white. On a pedestal to the right is a vase, and above it a curtain is indicated.

Panel, 15¼″ high by 12¼″ wide, oval.

Painted in 1773, while Allan was studying in the School of the Academy of St. Luke at Rome, it was awarded the gold medal for the best painting of an historical subject.

Engraved by Cunego.

Presented by Mrs. Byres, Tonley, 1874.

304. *Sir William Worthy and the Gentle Shepherd.*

"Whist, doubtfu' carl, for ere the sun
Has driven twice down to the sea,
What I had said ye shall see done
In part, or nae mair credit me."
The Gentle Shepherd, Act III. Sc. ii.

To the left, in a cottage interior, Sir William Worthy sits examining the hand and telling the fortune of the Gentle Shepherd. Round them are grouped the other actors in Ramsay's pastoral—the two girls, the other shepherd, the old man and wife.

Water-colour, paper, 9¼″ high by 6¾″ wide.

Signed in right lower corner—"D. Allan del. 1789."

Original drawing by the artist of the aquatint made by him for the illustrated edition of *The Gentle Shepherd*, published by the Foulises of Glasgow in 1788.

The property of the Royal Scottish Academy.

374. *The Penny Wedding.*

In the centre of a large and lofty room are the dancers, two couples; on the left, behind and raised above a row of guests, the fiddlers are seen; and to the right a number of people are grouped about a table on which meat and drink are placed.

Water-colour, in faint tints; paper, 18″ wide by 13¼″ high.

Signed in left lower corner—

D. Allan del. 1795.

Engraved, on the same scale, by Robert Scott in 1803.

Presented by Mr. John Macnair, 1874.

ALLAN. Sir William Allan, P.R.S.A., R.A.

Born at Edinburgh in 1782. On leaving the High School, he was apprenticed as a coach-painter, and also attended the Academy of the Board of Manufactures, where, alongside Wilkie, he studied under Graham. Thereafter he attended the Royal Academy Schools in London, and in 1803 he exhibited in the Royal Academy. Two years later he went to St. Petersburg, where he found a friend in his countryman Sir Alexander Crichton, physician to the Imperial Family. For nine years he remained abroad, painting portraits and making sketches and studies of Tartars, Circassians, and Turks, which bore fruit in his pictures of the next few years. Settling in Edinburgh in 1814, he soon turned his attention to subjects of Scottish history, the most successful of his early efforts being the "Murder of Archbishop Sharp on Magus Muir." The Royal Academy elected him Associate in 1826 and Academician nine years later. Admitted in 1829, he was in 1837 chosen President of the Scottish Academy, which in the following year received its Royal Charter. Five years afterwards he succeeded Wilkie as Her Majesty's Limner for Scotland, and was knighted. From 1826 to 1844 he was Master of the Academy of the Board of Manufactures, and his influence undoubtedly gave an impetus to historical art in Scotland. Revisiting St. Petersburg in 1844, he painted for the Czar "Peter the Great teaching his Subjects Shipbuilding." He died at Edinburgh, in his painting-room, on 23rd February, 1850, before his unfinished picture of Bannockburn.

206. *The Black Dwarf.*

To the right an armed man checks his brown horse, and, pointing with his gauntleted hand over his right shoulder, turns in the saddle to speak to the dark and black-robed dwarf who sits on the doorstep of the cottage to the left with two goats near him. Light falls almost

horizontally from the right, casting the horseman's shadow across the foreground.

Panel, 17″ wide by 13″ high.

Signed (very indistinctly) in lower left corner—" W. Allan."

Commissioned by the Royal Institution in 1827.

396. *The Stirrup Cup.*

A man, mounted on a white horse, is about to leave the door of a house, whence a girl is looking out, to the right. He turns towards his host, who, clad in red and green, stands raising his hat with one hand and holding an empty drinking cup in the other.

Panel, 12″ high by 10″ wide.

Engraved in line by John Smith.

Diploma picture.

ARCHER. James Archer, R.S.A.

Born in Edinburgh in 1823, he was educated at the High School, and received his art training at the Trustees' Academy. During the first decade of his professional career he executed many crayon portraits, and these and his subject-pictures, such as " The Last Supper " (1849) and " The Douglas Tragedy " (1850), having attracted attention, he was elected Associate of the Royal Scottish Academy in 1850, and attained the rank of Academician eight years later. Before his removal to London in 1864 he had painted a long series of important pictures of an historical or romantic character, but thereafter his work was chiefly portraiture, in pursuit of which he visited America in 1884, and spent from 1886 to 1889 in India. Latterly, however, he returned to motives taken from the Bible, history, and ballad poetry. He died at Haslemere, Surrey, 5th September, 1904.

433. *Rosalind and Celia.*

Cel.—" Why, cousin; why, Rosalind!
Cupid have mercy!—not a word!"
Ros.—" Not one to throw at a dog."
As You Like It, Act I. Sc. iii.

To the right the fair Rosalind, who wears a bluish-green gown over a quilted white satin petticoat, stands upright with hands clasped before her, while the darker Celia, gowned in lilac patterned in purple, throws one hand about her companion's neck, and places the other on her bosom. The group is lighted from the left, where in the opening of a window a lute rests against a red-cushioned stool, and the background is a ruddy-brown hanging.

Canvas, 37″ high by 29″ wide.

Exhibited, R.S.A., 1854.

Diploma work.

BALLANTYNE. John Ballantyne, R.S.A.

Born in 1815 at Kelso. His father (William) was a brother of John and James Ballantyne, Sir Walter Scott's printers. Having received his early education at Edinburgh Academy, he pursued his art studies in the School of the Board of Manufactures, under Sir William Allan and Thomas Duncan. After studying further in London, Paris, and Rome, he settled in 1839 in Edinburgh, where he remained till his removal to London in 1864. In the course of his residence in Edinburgh he was associated with Robert Scott Lauder in the direction of the Life School of the Trustees' Academy, and in London he was for some years Curator of the Life School of the Royal Academy. Elected an Associate of the Royal Scottish Academy in 1841 and an Academician in 1866, he was a regular contributor to the Academy's annual exhibition down to 1887. He died at Melksham, Wiltshire, on 12th May, 1897. Painter of portraits and historical and genre subjects.

415. *Greek Head.*

The head is turned almost in profile to the right, the face is fair, with dark eyes and black hair, and her gold-embroidered crimson cloak, hanging open in front, shows a white gown below. In oval mount.

Canvas, 23″ high by 19″ wide.

Exhibited, R.S.A., 1861.

Diploma work.

BARCLAY. James Maclaren Barclay, R.S.A.

Born at Perth in 1811. Among his schoolfellows at Perth Academy was Thomas Duncan, R.S.A., with whom he had a life-long friendship. Early displaying a taste for drawing, Barclay was placed in the office of a civil engineer. Before long, however, he exchanged office seat for brush and palette, and went to Edinburgh, where he was a pupil of Sir William Allan in the School of the Board of Manufactures. On his return to Perth he entered on practice as a portrait-painter with success, but ultimately he settled in Edinburgh. Elected Associate of the Royal Scottish Academy in 1863 and Academician in 1871, he filled the office of Treasurer for the two years preceding his death, which took place on 1st December, 1886. Although principally a portrait-painter, he produced a few pictures dealing with historical subjects.

419. *The Friends.*

To the right a young girl in a dull crimson-brown gown sits with a black terrier in her arms. Her face is lit from the right and turned towards the left, and the figure is almost half-length.

Canvas, 24″ high by 19″ wide.

Diploma work.

BEATTIE-BROWN. William Beattie-Brown, R.S.A.

Born in Haddington parish in 1831, he, after serving an apprenticeship as a glass-stainer and obtaining some experience as a picture-restorer, devoted himself to landscape-painting. His work, the subjects of which are almost invariably Scottish and mostly Highland, was very popular; and he was selected an Associate of the Royal Scottish Academy in 1871, and an Academician thirteen years later. Died in Edinburgh, 31st March, 1909.

420. *Coire-na-Faireamh.*

Across a stretch of rock and heather and rough grass, where a stag stands on the edge of the moorland pool which occupies the right foreground, one looks towards a sheet of water which catches the light of the sky. It lies at the foot of dark and steep mountains, which, piled up to right and left, fall towards the centre of the picture, where they show the opening of a gorge, and reveal through a rift in the clouds a space of clear sky coloured by sunset.

Canvas, 45″ wide by 26½″ high.

Signed in lower left corner—" W. Beattie-Brown, R.S.A."

Exhibited, R.A., 1883.

Diploma work.

BEAUMONT. Sir George Howland Beaumont, Bart.

Born at Dunmow, Essex, on 6th November, 1753. A generous patron of artists, he was also an amateur painter of some ability, and an intimate friend of Sir Joshua Reynolds. He died at Coleorton, Leicestershire, on 7th February, 1827.

347. *Tower near Ponte Molle, Rome.*

The light falls from the left on three Corinthian pillars, connected by a broken entablature, standing isolated in a bare space beside some lofty buildings.

Water-colour, paper, 11″ high by 8″ wide.

Bequeathed by Mary, Lady Ruthven, 1885.

BEVERLEY. William Roxby Beverley.

Born at Richmond in 1824. Known as the " Watteau of Scene-painters." Died at South Hill, Hampstead, in May, 1889.

360. *Beach at Scarborough.*

The light from a dying sunset falls over the bluff on the left, throwing it and the lower part of the headland into shadow, and crimsoning the higher land and the eastern sky. A sloop lies on the beach, and in the shadowed pool to the left are a few small figures.

Water-colour, paper, 12¼″ wide by 4¾″ high.

Scott Bequest.

BONNAR. William Bonnar, R.S.A.

Born at Edinburgh in 1800. The son of a well-known house-painter, he was for a time engaged in his father's trade; but about 1824 he devoted himself to art, on the advice of Captain Basil Hall, and in that year produced his picture of "The Tinkers," exhibited in 1824 in Waterloo Place. Six years later he was chosen an Academician by the Scottish Academy. For a time he painted (and also etched) romantic and pastoral subjects, but latterly he applied himself almost entirely to portrait-painting. He died at Edinburgh on 27th January, 1853.

200. *His Own Portrait.*

Cabinet half-length. Seated to right, with elbow resting on back of chair and the figure turned to the left, the face is seen in front view, and is relieved against the dark crimson background; greenish-black costume.

Panel, 13½″ high by 10½″ wide.

Exhibited, R.S.A., 1853.

Presented by Mr. Thomas Bonnar, 1819.

BOUGH. Samuel Bough, R.S.A.

Sam Bough was by birth an Englishman, having been born at Carlisle on 8th January, 1822. After spending two years in the town-clerk's office at Carlisle, he turned his attention to painting, for which he had a decided taste. It may be said that he was self-taught, for he had no instruction beyond hints from his artist friends. For a time he lived in London, but in 1845 he was working as a scene-painter in Manchester, and later he followed the same occupation in Glasgow. Here Sir Daniel Macnee encouraged him to devote himself to landscape-painting. In 1855 he settled in Edinburgh, and in the following year he was admitted to the Royal Scottish Academy as Associate, attaining the rank of Academician in 1875. He died at Edinburgh on 19th November, 1878. His work is characterised by effective handling and charm of atmospheric effect, and he was specially effective in water-colour.

237. *Royal Volunteer Review, August 7, 1860.*

Seen from Arthur's Seat, with St. Anthony's Chapel above on the left, St. Margaret's Loch and the Queen's Park lie below, and the city, with the Castle and Calton Hill prominent on the sky-line, in the distance. In the park, on the farther edge of which, near Holyrood, is a long grand-stand, regiments of dark and red coated Volunteers are massed, while in the background is a field battery, one gun of which has just been fired. A great crowd of sightseers cluster on the nearer hillside and spread over the adjacent slopes of Salisbury Crags. The sky is blue, with white clouds, and sunshine and shadow play over the brilliant scene.

Canvas, 72″ wide by 48″ high.

Signed in lower left corner—" Sam Bough, 1860."

Engraved by Arthur Willmore.

Presented by Mr. Charles T. Combe, 1887.

201. *English Canal Scene.*

The canal occupies the centre and right, first tending to the right and then bending towards a red-roofed village some little distance off on the left. The farther bank is wooded, two barges lie near the front, and at the distant bend is another towed by two horses. Blue sky, with bright white and blue clouds.

Panel, 18″ wide by 12″ high.

Presented by Mr. David B. Anderson.

439. *View of Edinburgh from Bonnington.*

The Water of Leith, which reflects its banks and the sky above, crosses the picture. It is bounded on the left by a retaining wall surmounted by trees, and on the nearer bank a path runs along the waterside to a sloping field where several workers are busy. A belt of trees occupies the middle distance, beyond which Edinburgh, the Castle high over all, is seen beneath a grey and white sky full of brilliant light.

Canvas, 26½″ wide by 20½″ high.

Signed in lower left corner—" Sam Bough, 1875."

Exhibited, R.S.A., 1876.

Diploma Work.

BOYCE. George R. Boyce.

He was born in 1826, and, educated as an architect, travelled much abroad, but in 1849 he met David Cox in Wales and turned landscape painter. Beginning to exhibit in 1853, he was elected an Associate of the Royal Water-Colour Society in 1864, and fourteen years later became a full member. He was an intimate friend of D. G. Rossetti.

Thorpe-Cloud, Derbyshire.

The green pastoral upland along which one looks falls sharply towards the right into a bare green valley, in the bottom of which a little stream wanders, and rises in the left distance into a sharp grassy peak, the lower shoulders of which join the hills on the farther side of the glen. The sky is grey ; the lighting diffused and gentle.

Water-colour, paper, 11¼″ wide by 9″ high.

Signed, in left-hand corner—" G. P. Boyce, Autumn, 1879."

This and the following drawings were presented by Mr. C. Fairfax Murray, 1908.

From a Window at Ludlow.

Beyond a misty screen of wavering green boughs one sees a belt of trees, through the openings in which are glimpses of distant country and a horizon of blue-grey hills under a strip of grey cloudy sky.

Water-colour, paper, 8″ wide by 5½″ high.

Signed—" G. P. Boyce, 1871."

Valley of Brousette, Basses Pyrennees.

A glen amongst the mountains with a stream running on a rocky tree-dotted course ; the lower wooded slopes are in shadow, while the higher parts of the valley and the bare and desolate distant hills are suffused with sunshine.

Water-colour, paper, 7½″ wide by 5⅛″ high.

Initialed—" G. P. B." (intertwined), and dated " 31-7-63."

BRABAZON. Hercules Brabazon Brabazon.

Born in Paris on 27th November, 1821. The younger son of Hercules Sharpe of Blackhalls, Durham, and of Oaklands, Battle, he took the name of Brabazon on succeeding, in 1847, to the Brabazon estates, County Mayo. He was educated at Harrow and Trinity College, Cambridge. From boyhood he drew, and for a time was a pupil of d'Egville. His love of sketching in water-colour not only found play at his Sussex home, but during his wanderings over France (where he sketched along with Ruskin), Spain, Italy, the Mediterranean shores, Egypt, and India, he executed many charming drawings. He was seventy years old before his work attracted attention. In 1891 he was elected a member of the New English Art Club, and in the following year he had an exhibition of his own works in London, which at once earned recognition from the world of art. He continued to do brilliant work in water-colour and pastel, impressionist in character and notable for mastery of colour, down to within a few months of his death, which took place at Oaklands on 14th May, 1906.

645. *On the Sands, Tangiers.*

Beyond a wide expanse of sand, towards the left and in grey shadow, a rocky coast rises against the sky, while on the right the deep blue of the Mediterranean is seen. Wreckage and a figure draped in black are conspicuous in the foreground.

Water-colour, paper, 14″ wide by 9″ high.

Initialed in lower left corner—" H. B. B."

This and the following drawing were presented by Mrs. Harvey Combe, 1907.

466. *Outside Cairo.*

The foreground is in dark shadow, while the city itself, flooded in warm sunlight, is shown in strong relief against a sky of deep blue. In the middle distance are many figures in varied colour and close to the walls.

Water-colour, paper, 9″ wide by 5½″ high.

Initialed in lower right corner—" H. B. B."

BRODIE. William Brodie, R.S.A.

Born at Banff on 22nd January, 1815. Educated at Aberdeen, he there pursued the trade of plumber, devoting his leisure to painting and to modelling small portrait-figures which he cast in lead. Gradually he made a practice as a portrait-sculptor, and in 1847 he removed to Edinburgh. There he made his mark with the bust of Lord Jeffrey, who was the first of many distinguished sitters. A short visit to Rome in 1853 signally developed his talents. He was elected Associate of the Royal Scottish Academy in 1857, Academician in 1859, and Secretary in 1876—an office which he held till his death. After a busy career, he died in Edinburgh on 30th October, 1881. Among the many works from his chisel which adorn Edinburgh may be mentioned the statue of Lord Cockburn in the Parliament House and the statue of Sir David Brewster in the University Quadrangle. He also executed many fancy groups and figures, such as Corinna, Œnone, The Blind Girl.

11. *Victoria R.*

Bust. On the head, turned slightly to the right, is a crown with alternate crosses and fleur-de-lis round it; the wavy hair half covers the ears, and is coiled in a knot behind. The shoulders are cut square off, and the low square opening of the gown is edged with an embroidered band in which rose, thistle, and shamrock appear alternately.

Marble: total height, 26¾″, oblong base.

Inscribed behind, " Victoria R. Begun by Alexander Brodie, 1865: finished, from sittings at Balmoral, by William Brodie, R.S.A. Edinburgh, 1867."

Duplicate of the bust at Windsor.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1868.

8. *A Scotch Girl.*

Bust. Head turned to left and leaning slightly forward; hair parted in the middle and falling in curls behind the ears. She wears a plain simple bodice ornamented with lace round the neck and down the centre of the breast. Shoulders cut away a short distance from neck.

Marble, total height 22″; circular plinth.

Inscribed behind—"William Brodie, R.S.A., Sc., 1869."

This bust was modelled from Miss Edith Barclay, daughter of James Maclaren Barclay, R.S.A.

Presented by Miss Edith Barclay.

32. *Lord Cockburn.*

Judge and Author. B. 1779. D. 1854.

A strongly marked face, bald, with soft hair at each side, turned to left; drapery in the antique fashion about the bare shoulders.

Marble, total height, 23¼″.

Inscribed: in front, "Cockburn"; on right side, "Died 29th April 1854, aged 74 years"; and on left, "Wm. Brodie, Sc., 1856."

Exhibited at R.S.A.: model, 1854; marble, 1855.

Diploma work.

BROUGH. Robert Brough, A.R.S.A.

Born at Invergordon in 1872. Educated in Aberdeen, he worked there for some years as an engraver and attended also the Aberdeen Art School. In 1891 he became a student of the Royal Scottish Academy Life School, in which he attained high distinction. After studying in Paris under Constant, he returned to Aberdeen in 1894, and thereafter devoted himself for the most part to portrait-painting in that city and in London. He was elected an Associate of the Royal Scottish Academy in 1904, and he died on 22nd January, 1905.

462. *W. D. Ross, Esq.*

Bust portrait. The figure is turned towards the right, while the face, three-quarters seen, is looking towards the spectator; the costume a light brown Highland cloak, white necktie, and a dark coat. The left hand, holding a cigarette, is raised to the head and is lost in shadow. Lit from the left, the soft, mellow, flesh tones are relieved by a blue-coloured background.

Canvas, 28″ high by 24″ wide.

Signed in lower right corner—"R. Brough, '93."

Exhibited, S.S.A. Exhibition, Edinburgh, 1893.

Presented by Mr. W. D. Ross, 1907.

BROWN. Alexander Kellock Brown, R.S.A.

NATIVE OF EDINBURGH.

A Grey Day.

Under a sky filled with soft grey and white cloud, through a few rifts in which blue shows faintly, some tinkers have pitched two little grey and yellow tents near a burn, where it debouches from amongst green bents and brown whins upon a flat sandy shore, beyond which the ebb tide lies, a faint line of silver-grey.

Canvas, 43½″ wide by 33¼″ high.

Signed in left lower corner—" A. K. B."

Diploma work.

BURNETT. Thomas Stuart Burnett, A.R.S.A.

The son of a lithographic printer, born at Edinburgh in 1853. A sculptor, he studied under William Brodie, R.S.A., and attended the School of the Board of Trustees, gaining a National Gold Medal in 1875. In the following year he entered the Life School of the Royal Scottish Academy, and subsequently studied abroad. His most important works were the marble statue of " Rob Roy," and the bronze statue of " General Gordon " in Aberdeen. After a brief but promising career, he died at Edinburgh on 3rd March, 1888.

17. *A Florentine Priest.*

Bust. The face, half turned to the left, is aged and much wrinkled, particularly about the eyes and right eyebrow, and puckered beneath the chin, and marked by strong lines about the mouth, one corner of which is a trifle higher than the other. He wears a cap on the back of his head, on which the hair lies in wavy masses, and his coat, hanging open in front, shows the cassock beneath.

Marble, total height 26½″.

Inscribed behind, " T. Stuart Burnett, Sc., 1882."

Modelled in Italy in 1881.

Exhibited, R.S.A., 1882.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1889.

CALLOW. William Callow.

NATIVE OF GREENWICH.

333. *Ships of the Line under Sail.*

To the left a ship of war sails on a choppy grey-green sea. Other ships are seen in the distance to the left, and on the horizon is a suggestion of coast.

Water-colour, paper, 14½″ wide by 10″ high.

Scott Bequest.

CAMERON. Hugh Cameron, R.S.A.

NATIVE OF EDINBURGH.

164. *Going to the Hay.*

Two country girls, singing a ballad as they walk to their work, indicated by the hay-rake carried by the one farther off. Light falls from high up on the left, and throws the shadow of the nearer girl's hat and head upon her companion's shoulder. The background, to the height of their shoulders, is a hedge, most elaborately detailed; and above, a blue and white sky. A butterfly flutters in the lower left corner, and in the other is the shadow of the second girl.

Canvas, 22½″ high by 17″ wide.

Signed in left lower corner—"H. Cameron, 1858–9."

Exhibited, R.S.A., 1859.

Engraved in line by Edward Burton, for *Art Journal*, 1871.

Photographed by Annan.

Presented by Mr. James T. Gibson-Craig, 1879.

423. *Play.*

To the right a little girl, wearing a white pinafore over a light blue frock, bends forward and extends her hand to induce a kitten to jump over the clasped hands of another little girl in pink, who kneels towards the left. The white stone-floored kitchen is lit from an unseen window on the right, and the upper parts of the figures come light against the shadowed walls.

Canvas, 18″ wide by 13″ high.

Signed in lower left corner—"Hugh Cameron."

Exhibited, R.S.A., 1870.

Diploma work.

CASSIE. James Cassie, R.S.A.

Born at Keith Hall, Aberdeenshire, in 1819. He was a pupil of James Giles, R.S.A., and most of his life was spent in Aberdeen, where he practised as portrait, genre, and landscape painter. In his later years his subjects were almost exclusively taken from the sea and the sea-shore. In 1869 he was elected Associate of the Royal Scottish Academy, and ten years later he attained the rank of Academician. Three months after, he died in Edinburgh—on 11th May, 1879.

452. *Morning.*

Still low on the horizon, the sun is shining through the silvery mists of morning, touching the under sides of the upper clouds with light, casting a gentle radiance on the sea, and revealing the far-off sails of fishing boats returning. Beside the beached boat in the immediate

foreground, two fishwives and a fisherman are grouped, and to the left two tall poles mark a cluster of rocks.

Canvas, 18″ wide by 12″ high.

Signed in left lower corner—" J. C., 1877."

Diploma work.

CATTERMOLE. George Cattermole.

Water-colour painter. Born at Dickleborough, Norfolk, on 8th August, 1800. Early devoting his attention to architectural antiquities, he was engaged at the age of sixteen on plates for Britton's *English Cathedrals*. In the course of preparing his illustrations of scenes in the Waverley Novels he visited Scotland about 1830. Between 1833 and 1850 he was a member of the Society of Painters in Water-Colour. He died at Clapham on 24th July, 1868.

288. *Interior with Figures, Armour, etc.*

A panelled room with a row of suits of armour set up along the right wall; a chimney-piece, near which is a figure at the far end; and a table and chair to the left.

Water-colour, paper, 11¼″ wide by 8¾″ high.

Scott Bequest.

CHALMERS. George Paul Chalmers, R.S.A.

Born at Montrose on 12th November, 1833, the son of the captain of a coasting vessel. Apprenticed to a ship chandler, he had shown from his earliest years a fondness for drawing, which his master encouraged. All his spare time was devoted to his favourite pursuit, and he received in the evenings lessons in drawing from a local teacher. Despite considerable opposition, Chalmers ultimately renounced a business career, and at the age of twenty came to Edinburgh, and became a student in the Trustees' Academy, then under R. Scott Lauder. Afterwards settling down in Edinburgh, he led a quiet and uneventful life in the practice of art, varied by occasional painting trips to Ireland, the Continent, Skye, and Glenesk. He painted portraits, genre, and landscape, in which he exhibited a fine sense of colour, with great subtlety in the management of light and shade. A striking example of his genre work is to be found in " The Legend," now in this Gallery, begun about 1864 and unfinished at his death. He painted several fine portrait heads, and among his landscapes may be mentioned a dramatically treated " End of the Harvest " (1873), and " Running Water " (1875). He was elected an Associate of the Royal Scottish Academy in 1867, and an Academician in 1871. His death occurred in Edinburgh on 28th February, 1878.

167. *The Legend.*

An old woman, white-haired and spectacled, sits to the left in a dimly lit cottage telling a story to some children, grouped to the right, where the light from a small window falls gently upon them. Resting her right arm on the back of her chair, she seems to emphasise some point in her tale by raising her left hand, and the children crowd together spellbound. Between the listeners and the story-teller a peat fire smoulders on the floor, and emits faint wreaths of smoke.

Canvas, 60″ wide by 40″ high.

Etched by Paul Rajon for the Royal Association.

Photograph and Photogravure in Edward Pinnington's *G. P. Chalmers and the Art of his Times.*

Photographed by Annan.

Purchased by the Association for the Promotion of the Fine Arts, 1878.

454. *Morning.*

In a dark interior, dimly lit from a little window towards the right top corner, a girl sits on a chair at a table towards the right. Leaning her head on her hand, she looks straight out; and at the nearer side of the table the feeble light falls on the blankets in a wooden cradle.

Canvas, 26″ high by 20″ wide.

Exhibited, R.S.A., 1872.

Diploma work.

141. *A Quiet Cup.*

In a dimly lighted cottage interior an old woman, with silvery-white hair, is seated in an arm-chair taking tea. In her hands she holds a cup and saucer, and on a table are the remains of her frugal meal. She wears a dark Scotch cap bound with black, gown of dark grey, and a reddish apron. The head is in bright light against a background of greenish grey.

Panel, 11″ high by 9″ wide.

Collection of Mr. J. R. Robertson.

Collection of Mr. W. B. Chamberlin.

Purchased, 1905.

CHANTREY. Sir Francis Chantrey, R.A.

Born at Jordanthorpe, Derbyshire, on 7th April, 1781. Apprenticed in 1797 to a carver and gilder in Sheffield, he also essayed modelling in clay, and acquired some reputation as a portrait-painter. About 1802 he attended the schools of the Royal Academy

in London, and during the next few years he practised wood carving, clay modelling, and portraiture in oil, crayon, and miniature, in Dublin, Edinburgh, London, and elsewhere. Settling finally in London, he attracted the notice of Nollekens by a bust of J. Raphael Smith, exhibited in the Royal Academy in 1808, and he soon attained high eminence in his profession, chiefly through the excellence of his portrait busts. From the Royal Academy he received rapid promotion, for his election as Associate in November, 1816, was followed in fifteen months by his advancement to the higher honour of Academician. In 1819 he was made a member of the Academies of Rome and Florence, and in 1835 he was knighted by William IV. Among his sitters were the most eminent men of the day, including James Watt, Sir Walter Scott, Sir Robert Peel, Lord Melbourne, and Lord Canning. Many commissions for public statues were entrusted to him. These include, in Edinburgh, those of George IV., Lord President Blair, and Lord Melville, and, in Glasgow, his fine statue of James Watt. Of his many sepulchral works, executed with fine taste and feeling, the best known is the "Sleeping Children" in Lichfield Cathedral, from Stothard's design. He died on 25th November, 1841. His sympathy with the aspirations of native art took practical form in the famous Chantrey Bequest, by which he left the bulk of his fortune for the "encouragement of British Fine Art in Painting and Sculpture."

10. *Francis Horner.*

Political Economist. B. 1778. D. 1817.

Bust. Shaven face, with deep-set eyes, genial mouth, and strong chin, turned towards the left and inclining a little forward; classic drapery, open in front, showing throat.

Marble, total height 23¾".

Inscribed behind—"Chantrey, sculptor, 1818."

Exhibited, R.A., 1818.

Bequeathed by Lady Murray, 1861.

CHARLES. James Charles.

Born in 1851, James Charles was trained as an artist at home and in Paris, and in the later eighties became known to an appreciative few as a landscape painter of distinct promise and definite gifts. A sympathetic observer of nature and a serious student of lighting and effect, his refined and unaffected pictures of country people, of landscapes, and of sun-lit interiors, influenced many of his immediate contemporaries and gave him a position as a leader in the younger school, which was not realised by the public until the memorial exhibition of his work held in London after his death in 1906.

Cornfield near Wooler.

The yellow cornfield with its stooks, amongst which several peasants are at work, slopes gently upwards, and beyond its ridge, which falls towards the right, are a range of low green hills in shadow, and the tops of two or three trees under a bluish sky in which white and grey clouds float, and a few dark birds fly.

Canvas, 30″ wide by 19½″ high.

Initialled in left lower corner—" J. C." (intertwined).

Exhibited at the exhibition of Charles's work held in London in 1907.

Presented by Sir Thomas D. Gibson Carmichael, Bart., 1907.

COLLINS. William Collins, R.A.

Born in London on 8th September, 1788. After studying under his father's supervision, and receiving some instruction from Morland, he entered as a student of the Royal Academy in 1807, and exhibited in the same year. Elected Associate of the Royal Academy in 1814, he attained the rank of Academician in 1820. A two years' visit to Italy (1836–8) led him to essay sacred subjects, but he soon returned to the landscapes, coast scenes, and genre subjects which had made his reputation. He died in London on 17th February, 1847.

346. *Coast Scene—Chalk Cliffs.*

A high chalk cliff on the immediate left, then in the distance a range of cliffs; a foreground of sand with lines of brown seaweed, and on the right, far out, the sea. Faint grey sky.

Water-colour, paper, 7¾″ high by 7¼″ wide.

Scott Bequest.

COTMAN. John Sell Cotman.

Born at Norwich on 16th May, 1782. After studying art in London for about six years (1800–6) he settled at Norwich, where, besides painting in oil and water-colour, he taught drawing, and engraved and published several well-known architectural and archæological works. In 1834 he was appointed teacher of drawing in King's College, London—a position which he held till his death on 24th July, 1842.

315. *Jumiejes, Rouen.*

Through three circular arches in a ruinous yellow wall, which crosses the picture, there is a glimpse of a lovely wooded river valley under a

blue sky faintly marked with white. Towards the left a countryman stands beside a mason, who works at a large flat stone.

Water-colour, paper, 13¾″ wide by 10¾″ high.

Signed in left lower corner—" J. S. Cotman, 1831."

Scott Bequest.

241. *Buildings on a River.*

Close to the water-edge, on the opposite side of the river, stands an old red and yellow house. Alongside are two heavily laden boats with two men on board. Some ducks are shown towards the foreground, near a low-lying bank on the left. The sky is bluish grey.

Canvas, 14½″ high by 12½″ wide.

Painted about 1817.

Collection of Mr. George Holmes, Norwich.

Collection of Mr. W. B. Paterson, London.

Reproduced in the *Burlington Magazine*, No. X., vol. iv.

Presented by the National Art Collections Fund, 1905.

Lakenham Mills.

In the centre is the mill, a high plank-built and thatch-roofed erection, and from it and through a bridge, placed against it, the lade issues and runs towards the left, where, on the farther side, is a picturesque cottage. A road, fenced from the water by a sparred paling, crosses the bridge, and to the right, before the gable end of the village post-office, half of which is seen, are two small figures. The group of buildings, partly in sunshine and partly in shadow, is relieved against a bluish sky.

Canvas, 17½″ wide by 14″ high.

Painted about 1811.

Collection of Mr. William Martin.

Described in W. F. Dickes's *The Norwich School of Painting.*

Purchased from Mr. W. B. Paterson, London, 1908.

COX. David Cox.

One of the most distinguished water-colour painters of the century, born at Deritend, near Birmingham, on 29th April, 1783. After experience in several occupations, he became a scene-painter at Birmingham, and in 1804 he removed to London, where he had lessons from John Varley, and taught drawing and made sketches, which he sold for small sums. He became a member of the Society of Painters in Water-Colours in 1813, and in the following year he published from Hereford his *Treatise on Landscape Painting and Effect in Water Colours.* In 1839 he began painting also in

oil, and two years later he settled at Harborne, near Birmingham, where most of his finest works were produced, and where he died on 15th June, 1859.

342. *Landscape.*

In the foreground of an expanse of moorland, with a horizon of low hills under a bright blue and white sky, is a man on a white pony; in the distance are one or two other figures, and in the sky a few birds are flying.

Water-colour, paper, 10½″ wide by 7½″ high.

Scott Bequest.

CRAWFORD. Edmund Thornton Crawford, R.S.A.

Born at Cowden, near Dalkeith, in 1806. The son of a land surveyor, he was apprenticed to a house painter in Edinburgh, but he was released from his apprenticeship in order to enter the Academy of the Board of Manufactures, where he studied under Andrew Wilson, having for fellow-students D. O. Hill and R. Scott Lauder. He exhibited for the first time in the Scottish Academy in 1831. Two years later he visited Holland, to which country he occasionally returned, being greatly influenced by the works of the Dutch School. The Royal Scottish Academy elected him Associate in 1839 and Academician in 1848. His death took place at Lasswade on 27th September, 1885. A contemporary of Thomson of Duddingston, Ewbank, and William Simson, he enjoyed a high reputation as a painter of landscape and marine subjects.

161. *Crossing the Bar.*

To the left of the buoy, which marks the bar, is a Dutch sloop with her garboards down, and towing a small boat. She is close-hauled and heels over in the brisk breeze. Farther off a full-rigged ship lies at anchor, and between her and the buoy is a second sloop. The principal light falls on the nearer sloop and the sea beside her; the rest is in shadow or half-tone.

Canvas, 36″ wide by 24″ high.

Exhibited, R.S.A., 1861.

Photographed by Annan.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1861.

448. *Coast Scene.*

A strip of sand crosses the foreground and curves upwards towards a rocky ledge on the right, beyond which a high cliff-fronted coast is seen on the horizon. The dark grey sea tumbles in in long waves tipped

with white, and breaks in a faint cloud of spray upon the projecting reef. A cloudy sky hangs low over the water, but shows a glimpse of blue high up.

Canvas, 26″ wide by 17″ high.

Diploma work.

CRISTALL. Joshua Cristall.

Born at Camborne, Cornwall, in August, 1767. His father, a Scotchman, opposed the son's strong leaning to an art career, but the lad, after working for a time as a china painter at the Potteries, succeeded after many privations in obtaining admission to the schools of the Royal Academy. There he made rapid progress, and soon obtained recognition as a water-colour painter. He was one of the original members of the Society of Painters in Water-Colours, which opened its first exhibition on 22nd April, 1805, and later he became its President. His death took place in London on 18th October, 1847.

284. *Latona and the Peasants of Caria.*

To the right, upon the green bank of a river, a woman kneels beside two nude children, who appear to be frightened by the crowd of half-naked men to the left. Trees to right and left, and in the centre clouds gathering over distant hills.

Water-colour, paper, 42″ wide by 28″ high.

These fifteen drawings or frames of drawings by Cristall formed part of the Scott Bequest.

292. *Landscape Composition with Classical Figures.*

On the right is a reach of river with a distance of hills, and on the foreground bank, to the left, figures resting under trees.

Tinted drawing, paper, 13″ wide by 9″ high.

295. *Studies and Sketches from Nature.*

Sixteen small studies of landscape and of sky effects—in one frame.

Water-colour, paper, frame 37½″ wide by 24½″ high.

303. *Landscape Composition with Classical Figures.*

The figures, grouped towards the right, form a mere incident in this composition of river valley backed by a high peak in the distance.

Water-colour, paper, 11¼″ wide by 7½″ high.

305. *Coast Scene, Fishermen—The Sailing of the Fleet.*

Among the boats in the foreground the fishers are sorting fish, gossiping, or watching the white sails of the departing ships on the horizon towards the right. White and grey clouds fill the sky except on the left, where it is blue; the sea breaks in surf upon the beach, but farther off is comparatively smooth.

Water-colour, paper, 26″ wide by 15½″ high.

310. *Eight Water-Colour Sketches from Nature.*

In one frame, 37½″ wide by 12″ high.

312. *Eight Water-Colour Sketches from Nature.*

In one frame, 37½″ wide by 13½″ high.

314. *The Grove of Academia—Plato Teaching.*

In the foreground of a landscape of temple and tree-clad mounds, with figures here and there, to the left, near a stream which crosses the picture, Plato sits conversing with three disciples.

Water-colour, paper, 16″ wide by 12″ high.

Signed in lower right corner—"J. Cristall, 1820."

317. *Caldwell Rocks on the Wye.*

The right bank of the river, which crosses the picture, is high and precipitous, but wooded on the nearer lower slopes, between which and the low bank on the left the water lies in a calm pool.

Water-colour, on paper, 13″ wide by 9″ high.

332. *Landscape Composition with Classical Figures.*

In the rocky foreground are several nude figures, and beyond it is an expanse of water backed by a range of mountains under a pale sky.

Water-colour, paper, 10¼″ wide by 8½″ high.

337. *Twenty Water-Colour Sketches from Nature.*

Six of them are signed.

In one frame, 37½″ wide by 20½″ high.

341. *Peasant Girl at a Well—Scene in Barmouth, North Wales.*

With a pitcher on her arm, she stands leaning against a rock from which a spout of water falls into a trough on the left. Distance of hilly landscape under a dull sky.

Water-colour, paper, 12″ high by 8″ wide.

365. *The Fisherman's Return.*

In front a fisherman leans against a stone jetty, at which, farther back, several men are landing fish from a boat. In the distance are other boats making for the landing-place.

Water-colour, paper, 15¼″ high by 13½″ wide.

371. *At Hastings.*

On the shore, in the yellow light of morning, fisher folk are arranging and selling their fish. Boats drawn up on the beach, with their sails still set, and, on the left, cliffs form the background.

Water-colour, paper, 22½″ wide by 16½″ high.

382. *Landscape Composition with Classical Figures.*

In the front of a woodland glade, beside a stream, are three half-draped figures, and farther off, on the right, a flock of sheep.

Water-colour, paper, 19½″ wide by 15½″ high.

CROME. John Crome.

Usually known as "Old Crome," to distinguish him from his son John Bernay Crome (1793–1842), who was also a painter. The son of a working weaver, John Crome was born in Norwich on 21st December, 1769. His youth was spent in apprenticeship to a coach painter, but with the development of his natural artistic talents he was enabled before long to support himself by teaching drawing while he devoted his spare time to the study and practice of landscape painting. The friendship of Sir William Beechey, R.A., he turned to good account by obtaining practical hints in his studio, and he availed himself of the permission of Mr. T. Harvey of Catton to study that gentleman's collection of Dutch and Flemish paintings, which—especially the works of Hobbema—exercised considerable influence on his style. His life was spent for the most part in and about Norwich. In 1803 he took part in founding the Norwich Society of Artists, which has been described as "the only local school of painting in England of any importance." Of this society Crome was president in 1810, having John Sell Cotman as his vice-president. His pictures first appeared in the Royal Academy in 1806. From their subjects he seems to have travelled in various parts of England, and in 1814 he visited France and Belgium, finding in these countries materials for one or two works. His death occurred at Norwich on 22nd April, 1821. Besides engaging in landscape-painting (chiefly in oil, but occasionally in water-colour), of which he is a recognised English master, he executed a few etchings which were published after his death.

A HEATH—SUNSET.

J. CROME

226. *A Heath—Sunset.*

On the left the face of a sand-pit, fringed with stunted trees and brushwood, slants darkly across the picture to beyond the centre, where a team of three horses, led by a waggoner, drags a loaded cart from the pit. The level light, falling from the left, touches the horses' necks and the sand in the cart, and, straying over the foreground of broken bank on the right, lies broadly on the green slope, crowned with brushwood, a cottage and two windmills beyond. A rolling piece of country, the horizon of which is broken towards the left by three poplars, occupies the space between, and overhead the sky is filled with floating clouds, bright and yellow on the left, darkly purple behind the sunlight slope, and houses on the right.

Canvas, 49½″ wide by 25½″ high.

Reproduced in *Magazine of Art*, 1900.

Presented by Mr. J. Staat Forbes, 1899.

Scene in Wales.

A rocky mountain bastion, with grey clouds resting on its crest, and shadowed except in the centre of the picture, where a soft gleaming light falls, rises towards the left, and fills the right of the canvas, while on the left the opposite side of the valley, lowered by distance, is seen dark and forbidding. Some great rocks and boulders at the base of the nearer hill and a dark pool occupy the foreground, and amongst the rocks to the left are three goats.

Canvas, 30″ high by 24″ wide.

Painted in 1803, when Crome visited Wales with Mr. Gurney, the Norwich banker, to whose daughters he was teaching drawing, it was acquired by Mr. Gurney.

Exhibited in a loan collection of "The Works of Norfolk and Suffolk Artists," brought together at Norwich in August, 1874, on the occasion of the meeting of the British Medical Association.

Exhibited at Shepherd's Gallery, London, 1907.

Purchased from Messrs. Shepherd Bros., 1907.

DANBY. Francis Danby, A.R.A.

Landscape-painter. Born near Wexford, Ireland, on 16th November, 1793. After studying under James A. O'Connor, a Dublin landscape painter, he set out in 1813 with his teacher for London, but through lack of funds they could get no farther than Bristol. Here Danby for eleven years taught water-colour drawing. His "Delivery of Israel out of Egypt," exhibited at the Royal Academy in 1825, procured for him his Associateship. Thereafter, except during a residence of eleven years on the Continent (1830–41), he was engaged on important subject-pictures which were exhibited at the British Institution and the Royal Academy. He died at Exmouth on 9th February, 1861.

386. *Landscape Composition.*

In front a stream emerges from a dark pool surrounded by trees, above which, in the centre, is a glimpse of dark sky.

Sepia, paper, 10¼″ wide by 6¼″ high.

Scott Bequest.

DONALD. John Milne Donald.

A native of Nairn, Milne Donald (born 1819) spent his youth in Glasgow, where he was apprenticed to a house-painter, and drew from the antique at the Dilettanti Society. In 1840, after copying for a few months in the Louvre, he obtained employment as a picture-restorer in London, but when twenty-five returned to Glasgow and devoted himself to landscape-painting. He had eyes and instincts of his own, and, while association with Sam Bough may have stimulated his development, he possessed a sound, if undistinguished, idea of design of the old-fashioned kind, and combined with it more naturalistic colour and greater realism than his predecessors. The best of his work is quite individual in character, and, for its time, singularly simple and direct in its rendering of nature. Little appreciated in his lifetime, Donald supplemented his meagre earnings as an artist by painting landscape-panels as decorations for Clyde-built steamers. He died in 1866.

A Highland Stream—Glenfruin.

Entering the picture on the right, where it is fringed on the farther bank by low trees, the river curves in a fast-running stream across the canvas, and forms in the immediate foreground, to the left, a dark brown pool under high grey rocks diversified by clinging growths. Farther back the hills, which bound the glen, rise to right and left, and, in light on the one side, are swathed in mist on the other. A solitary angler is beside the stream in the middle distance and on the slopes towards the left cattle are feeding.

Canvas, 35½″ wide by 25½″ high.

Signed in right lower corner—" J. Milne Donald, 1861."

Exhibited, Glasgow International Exhibition, 1901, Scottish National Exhibition, Edinburgh, 1908.

From the collection of Joseph Henderson, R.S.W.

Purchased, 1909.

DOUGLAS. Sir William Fettes Douglas, P.R.S.A.

Born in Edinburgh in 1822. On leaving the Royal High School he entered the service of the Commercial Bank, in which his father

(himself an amateur artist) was accountant, continuing in this occupation for ten years. Meanwhile, however, he pursued his art studies, and also attended classes in the University of Edinburgh. The first pictures exhibited by him in the Royal Scottish Academy (1845) attracted considerable attention, and so rapidly did he attain distinction that in 1851 he was elected Associate and in 1854 Academician. For a short time from 1869 he was Secretary. Profoundly interested in history and art, he visited Italy frequently, and in 1877 he was appointed Curator of the National Gallery of Scotland, an office which he held till 1882, when he was elected President of the Royal Scottish Academy. In the same year he was knighted, and two years later he received the honorary degree of LL.D. from the University of Edinburgh. He died at Newburgh, Fife, on 20th July, 1891. While his friends knew him as a man of great and varied accomplishments, the figure subjects to which his prime was devoted disclose to all the learned antiquarian as well as the cultured artist. In later years he achieved high excellence in water-colour as a landscape-painter.

142. *David Laing, LL.D.*

David Laing, LL.D., Antiquary and Keeper of the Signet Library, Edinburgh. B. 1790. D. 1878.

Seated in a crimson-covered chair towards the right, he holds an illuminated book; behind him is a crowded bookcase; the table at his side is littered with parchments, books, and curios, a silver statuette of Scott, and a print of George Chalmers. More books and papers lie on the floor to the left, and on the wall above hangs the picture by Lorenzo di Credi bequeathed by him to this Gallery. The figure is seen three-quarter length.

Canvas. 26″ wide by 14″ high.

Two studies for the figure are in the possession of the Scottish Society of Antiquaries.

Exhibited, R.S.A., 1864.

Photographed by Annan.

Painted for and presented to the Royal Scottish Academy by the artist, 1862.

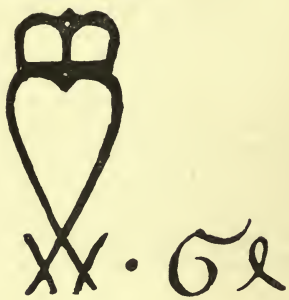
175. *The Spell.*

In a flagged chamber, before a broad and low arched recess in which is a tapestry-covered table heaped with books, a magician, clad in a sleeveless black robe, stands towards the right. His figure is seen in profile; his left hand holds a white rod pointed towards a skull, which lies with a dagger and a piece of paper within a white circle drawn on the floor to the left, and with his raised hand he draws a diagram with chalk upon the bare stone wall. Just behind him, in the shadow of the recess, an aged man clad in crimson sits, and through a window

over the table is a glimpse of moonlit sea. The light falls from the right, and casts clear-cut shadows.

Canvas, 62″ wide by 31½″ high.

Signed towards left, at level of table—



Exhibited, R.S.A., 1864.

Photogravure in the selection from Douglas's works, edited by J. M. Gray for the Royal Association, 1885.

Photographed by Annan.

Presented by Mr. James T. Gibson-Craig, 1886.

450. *The Messenger of Evil Tidings.*

Clad in a green jacket, red trunk hose, and brown riding boots, the messenger stands in the centre of a panelled room beside a carved table, at the end of which (to the right) a dark-bearded man in black sits before a two-light window reading a dispatch. In the doorway to the left several retainers stand looking on, and through a passage, just behind the door, is a glimpse of a room with two figures. On the floor of washed boarding are several stools and some fallen papers, and on the table a number of curios are piled.

Canvas, 45″ wide by 36″ high.

Signed and dated, 1856, near top, to left of window.

Exhibited, R.S.A., 1857.

Reproduced in Gleeson White's *Master Painters*, 1898.

Diploma work.

Stonehaven Harbour.

Behind the thatched or red-roofed cottages with their buff walls and little gardens, which huddle in the shadow at the foot of the picture, the harbour is busy with boats just arrived with the night's catch. Beyond that the sea, studded with the returning sails of many fishing

ANNAN, PHOTO.

REMBRANDT INTAGLIO PRINTING CO., LTD.

THE SPELL

W. FETTES DOUGLAS.

boats, now slowly propelled by oars, lies calm and cold and grey in the early morning sunlight, which touches a wan cloud low on the high horizon and glints softly here and there upon patches of unruffled water.

Canvas, 48″ high by 24″ wide.

Exhibited, R.S.A., 1876, and again in 1891–2, after the artist's death, when it belonged to Dr. Thomas Keith and was entitled "Early Morning —Herring Boats entering Stonehaven Harbour."

Collection of Dr. Keith.

Collection of Mr. Arthur Sanderson.

Photogravure in the selection from Douglas's works, edited by J. M. Gray for the Royal Association, 1885.

Purchased, 1909.

Ebb Tide.

Below the grey-green bents which stretch into the distance from the left, a flat sandy shore spreads towards the far withdrawn sea on the right, and upon the nearer sands, which are broken by a few long pools, are cattle. The softly lighted sky is barred with grey horizontal clouds, and to the right the sun sparkles gently on the horizon.

Water-colour, paper, 14″ wide by 6⅛″ high.

Signed.

Purchased from the Irvine Smith Collection, 1909.

Landscape.

Beyond a stretch of rough grass through which a path runs, a church tower rises above a belt of trees amongst which a few cottages nestle. A shadow divides the immediate foreground, with its little pool, from the middle distance, which is in light, and the distant trees and village tell dark against a grey sky.

Water-colour, paper, 7¾″ wide by 7¼″ high.

Signed.

Purchased from the Irvine Smith Collection, 1909.

Lunan Bay.

From the green braes above some purple-grey cliffs which slope sharply towards the left, one looks over still grey waters towards a narrow beach, below a steep bank, behind which is a stretch of partially wooded country under a grey sky.

Water-colour, paper, 10⅞″ wide by 5⅞″ high.

Signed.

Purchased from the Irvine Smith Collection, 1909.

DRUMMOND. James Drummond, R.S.A.

Born at Edinburgh in 1816. He studied in the Academy of the Board of Manufactures under Sir William Allan, and for a time he taught drawing. His pictures first appeared in the exhibition of the Scottish Academy in 1835, and he was admitted as Associate of that body in 1846, attaining the rank of Academician in 1852. Five years later he was elected Librarian of the Academy, and in 1868 he was appointed Curator of the National Gallery of Scotland. His death took place at Edinburgh on 12th August, 1877. His mind was steeped in Scottish history and antiquities—as may be seen from the subjects of his pictures and their scrupulous regard to antiquarian correctness, as also from his sketches of Old Edinburgh and ancient Scottish weapons, which have been reproduced in volume form. An active and useful member of the Antiquarian Society, he contributed many papers beautifully illustrated to their Transactions.

182. *Mary, Queen of Scots.*

EDINBURGH, 16th June, 1567.

In the left centre the Queen stands quietly, with two of her ladies clinging to her, looking at the populace assembled in the street to the right. Behind her is the doorway of the Provost's house, whence she is about to be removed to Loch Leven; the red-bearded noble near the Queen is Lord Morton, the other Lord Athole; and at her feet lies the banner, painted with the dead body of Darnley and the kneeling figure of his son, with the prayer, "Judge and avenge my cause, O Lord!" issuing from his mouth, carried by the victorious Lords at Carberry. The principal light falls on the Queen and the ladies, the right is in shadow, and above the crowd and the spears which fill the street the tall lands of the High Street are dimly seen in the sunset light.

Canvas, 50″ wide by 34″ high.

Signed and dated in lower right corner—"J. Drummond, 1870."

Exhibited, R.S.A., 1870.

Bequeathed by the Artist, 1877.

264. *The Porteous Mob.*

The scene is laid at the corner of Candlemaker Row, and the street and the Grassmarket, in the middle distance, are crowded with figures, grouped to form a great variety of incident, while many more look on from balconies and windows. By the mingled light of the moon, and lamps which fill the Grassmarket, Captain Porteous is being carried towards the dyer's pole, on the left, which is being prepared for his execution; and above the houses the Castle rises into the blue night.

Canvas, 60″ wide by 44½″ high.

Signed in lower right corner—"J. Drummond, 1855."

Exhibited, R.S.A., 1855.

Engraved in mezzotint and stipple by Edward Burton.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1856.

306. *The Old Mint, Edinburgh.*

To right and left and facing one are high buildings with tall chimney-stacks. Light falls from the right, and the courtyard is almost wholly in shadow.

Water-colour, paper, 14″ wide by 10″ high.

Inscribed in left lower corner—" The Old Mint, Edinburgh, July 1854. D."

This and the following three drawings were purchased by the Royal Association for the Promotion of the Fine Arts.

377. *The Castle Road, Edinburgh.*

To the left is the Castle, with the Half-Moon Battery prominent; in the centre and to the right are high lands of houses separated from the road by little gardens. The road now known as Johnston Terrace occupies the foreground.

Tinted drawing in water-colour, paper, 14″ wide by 10″ high.

Inscribed in right lower corner—" July 27/54."

331. *Queen Mary's Bath, Holyrood.*

An old Scottish house of three storeys, with a rounded corner toward us, backed by a more modern tenement.

Water-colour, paper, 9″ high by 6½″ wide.

Inscribed in right lower corner—" Queen Mary's Bath, May 1848. J. D.—Holyrood."

385. *Cardinal Beaton's House, Cowgate.*

Demolished in 1871. To the left is the turreted corner of a high house, the front of which is on the street running from us, and the line of which is broken at a little distance by a projecting gable. Most of the picture is in shadow.

Water-colour, paper, 14½″ high by 10″ wide.

Inscribed at foot—" Cardinal Beaton's house, 24 July, 1854."

444. *James I. of Scotland sees his Future Queen.*

Seated to the left, near a window, the lower casements of which are open, the captive Prince gazes out at the Lady Jane Beaufort walking with her attendant in a garden gently lit by the morning sun. His face is in profile, his left hand is raised to his head, and his right hangs by his side; on the green tapestried wall behind him hang a hat, a cloak, and a sword.

Canvas, 40″ high by 34″ wide.

Signed on leather binding of book to left—" Jas. Drummond, 1851."

Exhibited, R.S.A., 1852.

Diploma work.

DUNCAN. Thomas Duncan, R.S.A., A.R.A.

Born at Kinclaven, Perthshire, on 24th May, 1807. Notwithstanding his early partiality for drawing and painting—he painted scenery for an amateur performance of *Rob Roy* while he was a schoolboy—it was only after completing a term of service in a lawyer's office at Perth, that he was allowed to follow his inclination, and to enter the Academy of the Board of Manufactures at Edinburgh. There, under Sir William Allan, he made rapid progress, and not only made his mark as a figure-painter, but had his talents recognised by being selected at an early age to teach the class of colour in the Trustees' Academy. In 1830 he was chosen Academician by the Scottish Academy, and, having exhibited in the Exhibition of the Royal Academy from 1840, he was in 1843 accorded the unsolicited honour of being elected an Associate of that body. In the following year he was appointed headmaster of the Board's Academy in Edinburgh. In the heyday of a brilliant career, he died at Edinburgh on 25th April, 1845. Successful in portraiture, especially of ladies, he is yet best remembered by his subject-pictures of history and romance, chiefly Scottish. Among his many merits his power as a colourist evokes universal acknowledgment.

168. *Anne Page and Slender.*

The Merry Wives of Windsor, Act I. Sc. i.

Mistress Anne stands to the left, at the top of some steps which lead to a slightly raised balustraded platform before the door on the right. Leaning on the balustrade, she asks Slender, who, in reddish-brown doublet with green sleeves, and pink trunk hose, stands awkwardly looking round at her, to dine with her father, Falstaff and another being visible within through the open window in the centre. She wears a low-cut bodice of pinkish-red patterned with crimson, and a canary-coloured skirt. A white and brown dog sniffs at Slender's trembling limbs, and up the steps leading from the street, on the other side of the platform, a boy carries a venison pasty and a great tankard.

Panel, 52¾″ high by 41″ wide.

Signed and dated on arm support of bench in lower right corner—

Thomas Duncan Pinx 1836

Exhibited, R.S.A., 1837.

Reproduced in Gleeson White's *Master Painters*, 1898, and James L. Caw's *Scottish Painting, Past and Present*, 1908.

Photographed by Annan.

Purchased by the Royal Scottish Academy, 1861.

ANNAN, PHOTO

REMBRANDT INTAGLIO PRINTING CO., LTD

ANNE PAGE AND SLENDER

THOMAS DUNCAN.

220. *Portrait of the Artist.*

(*See* Biographical Notice.)

Half-length. Standing leaning the right elbow upon a pedestal partially draped in a dark fabric, and with his hand raised to his chin, the artist looks straight out from the canvas. His hair, thinning over the expansive brow, is long and curly, and stands out round a refined and well-marked face, which is lit on one side and in shadow on the other. He wears a dark grey coat, buttoned, but showing a red waistcoat at the neck.

Canvas, 51″ high by 40½″ wide.

Exhibited, R.S.A., 1845; R.A., 1846.

Purchased and presented by fifty Scottish artists to the Royal Scottish Academy, 1845.

229. *Katherine, Lady Stuart of Allanbank.*

To waist—the figure turned to the right, the face looking straight out. Brown hair, falling in soft curls on each side, frames the oval face with its soft grey eyes and delicate mouth. She wears a white bodice cut low at the throat, and her shoulders are enveloped in a plum-coloured velvet mantle. Mellow green background.

Canvas, 30″ high by 25″ wide.

Exhibited, R.S.A., 1838.

Presented by Mr. James T. Gibson-Craig to the Royal Scottish Academy, 1863.

230. *Copy of Titian's Portrait of Alphonso d'Avalos, Marquis di Guasto.*

He stands beside his wife, Mary of Aragon, to whom Cupid, Flora, and Zephyr render homage.

Dimensions of original, 47″ high by 42″ wide.

Do. copy, canvas, 23″ high by 20″ wide.

Purchased by the Royal Institution.

DYCE. William Dyce, R.A., H.R.S.A.

Born at Aberdeen on 19th September, 1806. The son of a physician, he graduated M.A. at Marischal College at the age of sixteen, and thereafter studied art for brief periods in Edinburgh and London. In 1825 he made a stay of some months in Rome, and again from 1827 to 1829 he was in residence there, devoting much of his time to the study of fresco. Then taking up his abode in Edinburgh, he engaged in figure and portrait-painting, and was chosen an Associate of the Scottish Academy in 1835. Two years later he became Master of the Academy of the Board of Manufactures, but a pamphlet (addressed to Lord Meadowbank) which

he wrote in collaboration with C. H. Wilson on Schools of Design, having attracted the attention of the Government, he was appointed Secretary of the newly established School of Design at Somerset House, London, in 1839. He was instructed, to report on similar institutions on the Continent, and his report, printed for the House of Commons in 1840, led to the remodelling of the London schools. In 1844 he was appointed to lecture on Fine Art in King's College, London. He was one of the artists selected to decorate the Houses of Parliament, the frescoes which he executed in the Queen's Robing-room being his greatest production, and one of the most important decorative works in this country. The Royal Academy elected him Associate in 1844 and Academician in 1848, and he was also an honorary member of the Royal Scottish Academy. He died at Streatham, Surrey, on 14th February, 1864. His accomplishments were singularly varied. Figure, portrait, and landscape supplied subjects for his easel pictures, and in addition to his work in fresco he designed several cartoons for stained glass. A few etchings also, which are highly esteemed, came from his hand. In 1829 he obtained the Blackhall prize for an essay on electro-magnetism, and he was a proficient and cultured musician.

184. *The Judgment of Solomon.*

The wise young King sits on a raised stone daïs to the left addressing the two mothers, who with their children—one dead, the other living—occupy the centre, while to the right a dark-skinned executioner pulls the living child from its unwilling mother, who turns appealing eyes to the judge. To the left an aged counsellor on each side of the King and a woman, and to the right two men coming against grey walls, complete the composition, the centre of which, above and beyond the figures, is occupied by a cloudy sky.

Paper, 97″ wide by 61″ high.

This design, in tempera, for a piece of tapestry, was executed in 1836, and awarded the first premium of £30 in a competition organised by the Board of Manufactures.

Presented by Professor Goodsir to the Royal Scottish Academy, 1864.

186. *Infant Hercules.*

Sitting in the centre, he seizes one of the serpents sent by Juno to destroy him, with the left hand, and, raising his right (the shoulder and arm hide the lower part of his face), seems about to hurl another to the ground. He is nude, and sits on a white drapery; behind, on the left, a crimson drapery comes against a deep blue and low-toned white sky; and on the right the background is rich dark brown.

Canvas, 36″ high by 28″ wide.

Exhibited, R.S.A., 1830.

Presented to the Royal Institution by Sir John Hay, Bart., 1845.

204. *Francesca da Rimini.*

The lovers sit on the low stone wall of a terrace, which commands a prospect of distant mountains under a twilight blue sky with a crescent moon. An open book lies on the lady's knee, and she turns her head ever so slightly away as Paolo throws his arms about her and bends eagerly forward to kiss her cheek. The hand of the avenging brother is seen on the wall to the left. The lady wears a robe of dull ruddy-brown; the gallant a blue cloak over a crimson doublet, and black and yellow trunk hose.

Canvas, 69″ wide by 56″ high.

Exhibited, R.S.A., 1837.

In the picture as it left Dyce's easel, Lanciotto, dagger in hand, was represented stealing stealthily upon the lovers from the left, but that part having given way, the picture was cut to its present size. The hand upon the wall is all that is now left of that figure. Dyce considered this the most important of his pictures painted in Scotland.

The incident on which the picture is founded is related by Boccaccio, and figures in the 5th canto of Dante's *Inferno*.

Purchased by the Royal Scottish Academy, 1864.

287. *Virgin and Child.*

The Holy Child sits naked upon the Virgin's knee, and raises His hands to her cheek as He looks into her face. Seated to the left on a low wall, her figure is seen to below the knee; her bent head is in three-quarters to the right.

Pencil drawing, paper, 7½″ high by 5¼″ wide.

Scott Bequest.

EDRIDGE. Henry Edridge, A.R.A.

Born at Paddington in August, 1769. He served an apprenticeship to William Pether, painter and mezzotint engraver, but his forte lay in the execution of miniature portraits and of landscape in water-colour. Admitted an Associate of the Royal Academy in 1820, he died in the following year—23rd April, 1821.

348. *Coast Scene with Figures.*

About a large fishing smack lying, to the left, on the sands at the water's edge, are a group of figures and a cart; to the right the shore turns and makes a little bay, with a landing-place on the farther side.

Water-colour, paper, 14½″ wide by 8½″ high.

Scott Bequest.

ELMORE. Alfred Elmore, R.A.

Historical and genre painter, born at Clonakilty, County Cork, on 18th June, 1815. In 1832 he was admitted to the schools of the Royal Academy in London, and subsequently made a prolonged stay on the Continent. Returning to London in 1844, he was elected Associate of the Royal Academy in the following year, attaining the rank of Academician in 1857. He died at Kensington on 24th January, 1881.

320. *The Sonnet.*

A lady sits on a grassy bank beneath trees, and turns to listen to a young man, who reclines beside her, reading from a manuscript.

Water-colour, paper, 6¾″ high by 6″ wide.

Scott Bequest.

ETTY. William Etty, R.A.

William Etty, R.A., son of a miller, was born at York on 10th March, 1787. The seventh of a family of ten children, Etty at the age of eleven was apprenticed to a printer in Hull, and served seven years. He had early shown a fondness for drawing, and the little spare time he had during his apprenticeship was devoted to self-culture and to art. By the liberality of a London uncle, he was enabled in 1807 to enter the Academy's schools, and also for a year to become a pupil of Sir Thomas Lawrence. Though he worked hard, he was thirty-three years of age before his pictures began to attract notice. In 1822 he went to Italy and remained for eighteen months, half of that time being spent in Venice studying the great masters of colour, with whom he was in evident sympathy. He was elected an honorary member of the Venice Academy, and it was at this time that he made the splendid copy of Titian's Venus, now in the Library of the Royal Scottish Academy. On his return to England in 1824 he was elected an Associate of the Royal Academy, attaining the rank of Academician four years later. Soon after his return from Italy he commenced the series of large historical works by which he is best known. In 1825 he completed "The Combat—Woman pleading for the Vanquished." Two years later he exhibited "Judith in the Tent of Holofernes," which was followed by the two pendant works—"Attendant waiting" and "Judith with the Head of Holofernes," these being completed by 1831. "The Benaiah" was painted in 1829. One of his later large and fine pictures—"Ulysses and the Sirens"—is in the Royal Institution, London, and he also painted a triad of which Joan of Arc was the central figure. Skilful composition, rich and radiant colour, and exquisite flesh painting were the chief characteristics of Etty's work. He died at York on 30th November, 1849, and was buried with public honours in the churchyard of St. Olave.

ANNAN, PHOTO. REMBRANDT PHOTOG. PRINTING CO. LTD.

BENAIAH.

ETTY.

137. *Benaiah Slaying two Lion-like Men of Moab.*

1 Chron. xi. 22.

In the centre Benaiah, a brown and stalwart figure, nude save for a yellow drapery about the loins and a crimson cloak fluttering from his shoulders, is about to slay one of the men of Moab, whom he has forced to his knees, while the other fair-skinned Moabite lies dead, face downwards, behind him. Beyond a group of men, who fight in the left middle distance, is a cluster of houses, one of them in flames, and on the horizon a range of dark mountains under a blue sky in which great white clouds float.

Canvas, 157″ wide by 120″ high.

Exhibited, R.A., 1829.

Purchased by the Royal Scottish Academy, December, 1831.

151. *The Combat.*

The bearded fighter in the centre has forced his adversary to his knees, and, seizing his hair in one hand, seems about to slay him with a short sword; while a woman, to the left, also on her knees, seeks to restrain him. A crimson drapery flows from the victor's shoulders, and partly conceals his form; the crimson cloak of the other is lined with white; the lower part of the woman's body is enveloped in white. The encounter is taking place on the seashore, which, open in front, is bounded by high bluffs on the left. The sky is blue, with low-toned white clouds.

Canvas, 135″ wide by 100″ high.

This, the first of Etty's very large pictures, was completed and exhibited at the Royal Academy in 1825, and purchased by John Martin, a fellow-artist, from whom it was afterwards acquired (1831) by the Royal Scottish Academy.

Engraved in line by G. T. Doo, 1848.

Photographed by Annan.

160. *Judith and Holofernes.*

First Pendant—Judith's Maid Outside the Tent.

Towards the middle of the composition a young woman sits outside a tent, and, looking round towards the opening, whence light falls upon her, seems to sign with her raised finger to some one within. Behind her two sentinels sleep, leaning against the tent, and a third lies beneath a palm tree to the left. The darkness of the night is scarcely modified by the faint moonlight which finds its way through the clouds. Her shoulders and arms are bare; she wears a green gown and a dark brown mantle, and on her knees is the rolled-up bag for Holofernes' head.

Canvas, 118½″ high by 108″ wide.

Exhibited, R.A., 1831.

Commissioned by the Royal Scottish Academy, 1829.

166. *Judith and Holofernes.*

THE CENTRE PICTURE.

To the left Judith, in a loose white tunic embroidered with yellow and a scarlet robe, stands facing us, her face looking upward, a sword in her raised right hand, and her left resting on the white-covered couch (towards the right) on which the almost nude Holofernes lies asleep on his back. The scene is laid in a tent, which is shrouded in gloom behind the figures; his armour stands on a blue-covered table to the left, and on the skins which cover the floor lie an overturned wine vase and goblet. The picture is lit from the left, and the light and shade is strongly marked.

Canvas, 157″ wide by 120″ high.

Exhibited, R.A., 1827; R.S.A., 1829.

Purchased by the Royal Scottish Academy, 1829.

173. *Judith and Holofernes.*

SECOND PENDANT—JUDITH COMING OUT OF THE TENT.

Suddenly Judith emerges from the tent on the left bearing the head of Holofernes, which, looking fearfully round the while at the sleeping sentinels, she places hastily in the hands of her maid, who kneels on the ground and looks up at her mistress with admiring eyes. Light from the tent falls upon the two women in the centre and left, and on the reclining soldier in the right; and beyond the darkened foreground the distant watch-towers and hills of Bethulia catch the light of dawn.

Canvas, 118½″ high by 108″ wide.

Exhibited, R.A., 1830; R.S.A., 1831.

Commissioned by the Royal Scottish Academy, 1829.

216. *Copy from the Picture of St. John Preaching, by Paolo Veronese, in the Borghese Palace.*

Canvas, 28″ high by 20″ wide.

Purchased by the Royal Scottish Academy, 1853.

EWBANK. John Wilson Ewbank, S.A.

Born at Gateshead, Durham, 1799. Having lost his parents, he was adopted in infancy by an uncle, who sent him to study for the Roman Catholic ministry at Ushaw College. He ran off, however, and became an apprentice to a house painter and decorator in Newcastle named Coulson. On the removal of Coulson to Edinburgh, Ewbank accompanied him, and there he received instruction in painting from Alexander Nasmyth. Afterwards he supported himself by teaching art, painting small-sized coast and river scenes, which were favourably received, and by executing drawings for Lizars the engraver. He was one of the original

members of the Society of Artists, and took an active part in promoting their early exhibitions. In 1838 he forfeited his membership of the Scottish Academy, and he died in poverty at Edinburgh, 28th November, 1847.

214. *Canal Scene, with Shipping.*

In the centre a group of ships and boats, lying off a quay, which is lined with lofty houses to the right; and on the left an expanse of river estuary with shipping. The sky of faint white and grey cloud is full of tender light, and the sails of the central group are bright in sunshine. It was probably painted at the mouth of the Tyne, near where Ewbank once lived, the tower on the right having been recognised as Clifford Tower.

Panel, 18″ wide by 12″ high.

Etched by W. Hole, R.S.A., 1888.

Presented by Lord President Inglis, 1883.

FAED. John Faed, R.S.A.

Born at Barlay Mill, near Gatehouse-of-Fleet, in the Stewartry of Kirkcudbright, in 1820. His father—at once farmer, miller, and engineer—was a man of high capacity, of whose family no fewer than four took rank as artists, viz., John (the eldest), Thomas Faed, R.A., James Faed (the engraver), and Susan Faed (Mrs. Walthew). While still a boy, John successfully practised miniature painting in his native county, and, betaking himself to Edinburgh at the age of twenty, he speedily acquired an excellent practice in the same branch of art in that city. At the same time he attended the art classes in the Trustees' Academy under Sir William Allan, and devoted much of his time to painting in oil, ultimately giving up miniature painting entirely. He exhibited in the Royal Scottish Academy exhibitions from 1841, and was elected an Associate of that body in 1847, attaining the rank of Academician in 1857. Achieving success as a painter of genre, he removed to London in 1862, residing there till about 1880, and regularly exhibiting at the Royal Academy. His later years were spent at Gatehouse-of-Fleet, near his birthplace, and he died there on 22nd October, 1902.

421. *Annie's Tryste.*

" Your hand is cauld as snaw, Annie,
Your cheek is wan and white;
What gars ye tremble sae, Annie,
What maks your e'e sae bricht ? "

" I daurna tryste wi' you, Willie,
I daurna tryste ye here;
But we'll hold our tryste in heaven, Willie,
In the spring time of the year."

The lovers stand hand in hand before a wall, beyond the left corner of which a strip of snow-clad landscape is seen. Her face, in full light, is framed by the yellow shawl she wears over her head, and her gown is green; his face is shadowed by his blue bonnet, and round his shoulders over the brown jacket he wears, is a black-and-white checkered plaid. The light falls from the left front, and both figures are three-quarter length.

Panel, 20″ high by 18″ wide.

Exhibited, R.S.A., 1864.

Photographed by Annan.

Diploma work.

FERGUSON. William Gouw Ferguson.

Very little is known of this artist. A native of Scotland, he lived for long on the Continent, especially in Holland, and he died about 1690. His subjects were for the most part dead game and still life, painted in the manner of Weenix, to whom some of his pictures have been ascribed. Good examples of his art are to be found in the Rijks Museum, Amsterdam, and in the Berlin and Hamburg Galleries.

211. *Sculptured Ruins and Figures.*

In the centre a group of statuary and the top of a white column stand in light against the darkness of a black-brown curtain which fills the background except on the left, where there is dark sky. Low down towards the right are a child dancing, two other figures, and a dog; and on the right, dimly seen in the gloom, some grotesques and a broken entablature.

Canvas, 26″ high by 21″ wide.

Presented by Mr. Alexander White to the Royal Scottish Academy, 1858.

Still Life.

A group of game—a grouse, a plover, and three smaller birds—partly suspended by a cord and partly lying, arranged, with a hawk's hood, a horn, a game-bag and other sporting accessories, upon a painted table and against a dark background with a dark yellow-brown curtain to the right.

Canvas, 25″ high by 19½″ wide.

Signed towards left lower corner—"W. G. Ferguson f. 1684."

Purchased, 1908.

FLAXMAN. John Flaxman, R.A.

Born at York on 6th July, 1755. The son of a moulder of plaster figures, he entered the schools of the Royal Academy in 1769, and

won the silver medal in the following year. Up to 1787 his income chiefly came from the designs executed for Wedgwood pottery, but he was also engaged on important works of ornamental sculpture. During a stay of seven years in Italy (1787–94) he executed his celebrated designs in outline from the *Iliad*, the *Odyssey*, Æschylus, and Dante. Elected Associate of the Royal Academy in 1797 and Academician in 1800, he was appointed in 1810 to the Professorship of Sculpture in the Royal Academy. He died in London on 7th December, 1826.

282. *Illustration from Homer.*

To the left a male and a female figure stand on a ridge and look back at a figure in a chariot to the right. The background is a tint of grey, against which the figures are silhouetted. Unfinished.

Drawing in China ink, paper, 16¼″ wide by 10¾″ high.

Scott Bequest.

FRASER. Alexander Fraser, R.S.A.

Born at Woodcockdale, near Linlithgow, on 12th January, 1828. After receiving some instruction in art from his father, who was an able amateur artist, he attended the School of Design in Edinburgh, devoting much time also to copying in the National Gallery. Among his early friends was Sir William Fettes Douglas, who was his companion on many sketching tours. Landscape was the branch of art in which he excelled, and he soon attained such a position that in 1858 the Scottish Academy elected him Associate, and four years later Academician. After a long and busy life, he died at Musselburgh on 24th May, 1899.

443. *At Barncleuth.*

Towards the left a path leads up past the well-house, which stands in a hollow in the middle of the picture, and then passing the right corner of a thatched cottage, at the end of which two children are seated on the grass, it runs straight on towards a house which is almost hidden by the row of splendid trees which grow on the green sloping brae to the right. Through the leaves and between the tree trunks a sky of delicate blue and white is seen.

Canvas, 24″ wide by 18″ high.

Signed in lower left corner—" A. Fraser."

Diploma work.

FRIPP. George Arthur Fripp.

Born at Bristol in 1813. He visited Italy in 1834, and was elected an Associate of the Old Water-Colour Society in 1841, acting as secretary of that Society from 1848 to 1854, and for a brief period in 1864–65. He died on 17th October, 1896.

367. *River Scene.*

On the right the willows blow in the wind, and cast dark reflections on the troubled water, while on the left the broad river, crossed by a weir in the middle distance, catches the bright light from a blue and white sky.

Water-colour, paper, 14″ wide by 10″ high.

Scott Bequest.

GAINSBOROUGH. Thomas Gainsborough, R.A.

Thomas Gainsborough was born in 1727 (baptized 14th May) at Sudbury, Suffolk, and was educated at the Grammar School there, under his uncle, the Rev. Humphrey Burroughs. The boy's hobby was to sketch the surrounding scenery, and he was allowed to follow his bent. At the age of fourteen he was sent to London, where he was taught by Gravelot, the engraver, and studied in St. Martin's Lane Academy under Francis Hayman. For a brief time he adventured on an independent career in London, but in 1745 he returned to Sudbury and married Margaret Burr, a young lady possessed of some fortune. In the same year he settled in Ipswich, and here he contracted a close friendship with Joshua Kirby and obtained the patronage of Sir Philip Thicknesse, Governor of Landguard Fort. On the latter's advice Gainsborough in 1760 removed to Bath, and in that fashionable resort he speedily got into full practice as a portrait-painter. He began exhibiting with the "Society of Artists" in Spring Gardens, London, but on the foundation of the Royal Academy in 1768 he became an original member, and was a frequent exhibitor there until 1783, when he withdrew his support owing to the position given to his portrait group, "The King's Daughters." In 1774 he removed to London, and there in his studio in Schomberg House, Pall Mall, he received a distinguished series of sitters, including King George III. and the Royal Family. He died in London on 2nd August, 1788, and was buried, at his own desire, in Kew Churchyard. Gainsborough never lost his love for landscape painting, but his position as one of the most eminent of English artists is chiefly due to his achievements in portraiture. He executed in all over 300 paintings, of which upwards of 220 were portraits. He also designed and etched some eighteen plates, and three in aquatint.

222. *The Hon. Mrs. Grahame.*

The Hon. Mary Cathcart, Second Daughter of Charles, 9th Lord Cathcart, was born in 1757, and marrying in 1774 Thomas Graham of Balgowan, afterwards Lord Lynedoch (1748–1843), who distinguished himself so greatly in the Peninsular War, died in 1792.

Full length. A fair young woman stands leaning her left elbow upon the pedestal of two columns which occupy the right. She wears

ANNAN, PHOTO

THE HON. MRS GRAHAM

GAINSBOROUGH.

a crimson-rose-coloured skirt and a white satin bodice and polonaise, the folds of which are thrown over the edge of the pedestal and held daintily in the fingers of her left hand. Her right hand hangs by her side, and in it is a long white ostrich feather. The head (turned towards the left) is gracefully poised on a slender neck, which emerges from the many-peaked edging of the low-cut bodice: the face is oval, with almond-shaped eyes and rosy lips; and on the powdered hair (dressed high and falling in waves on her neck behind) a silver-grey hat with white ostrich plumes is set to one side. To the left the background is a woody landscape under a dark blue-grey sky, with yellow lights behind the trees; and on the right are the pillars and pedestal already mentioned.

Canvas, 93″ high by 60″ wide.

Painted 1775–6.

Etched by Flameng and Waltner, by Wm. M'Taggart, R.S.A., for the Catalogue of 1859, and by C. O. Murray for "Portfolio."

Engraved in line by Robert Graves, A.R.A., 1865.

Engraved in mezzotint by Thomas G. Appleton, 1890.

Engraved in mezzotint by Robert S. Clouston, 1890.

Engraved on wood by C. Carter for *Magazine of Art*, 1890, and by Timothy Cole for *Century Magazine*, 1898.

Reproduced in Ernest Chesneau's *La Peinture Anglaise*, and Richard Muther's *History of Modern Painting*, 1895.

Photogravure in Sir Walter Armstrong's *Thomas Gainsborough*, 1898.

Autotyped by Annan.

Exhibited at the British Institution, 1848, and at the Art Treasures Exhibition, Manchester, 1857.

After Mrs. Graham's death her husband had this portrait and another, a bust portrait by Gainsborough, placed in a case, which remained undisturbed in the London stores to which he sent it until after Lord Lynedoch's death, fifty years later, when the store-keeper communicated with his heir, Mr. Graham of Redgorton. The smaller portrait, now at Cultoquhey, Perthshire, was probably a study or sketch for the more important work, which was painted after Mr. and Mrs. Graham's return from their wedding tour on the Continent. A third Gainsborough of this lady is the unfinished full-length, known as "The Housemaid," in the possession of the Earl of Carlisle, which is said to have been painted in 1778.

Bequeathed by Mr. Robert Graham of Redgorton, in 1859, and accepted under his condition, that the portrait should never leave Scotland.

289. *Ploughing.*

At the edge of a field, beside a wood, a man guides a plough drawn by a dark and a white horse.

Pencil drawing, paper 7¾″ wide by 6″ high.

Scott Bequest.

Surgeon-General Middleton.

DAVID MIDDLETON, SURGEON-GENERAL TO THE ARMY, AND SURGEON TO THE HOUSEHOLD OF GEORGE III.

Bust portrait. An elderly man with a long, double-chinned, clean-shaven face framed in long grey hair which falls to the shoulders; the head is turned very slightly to the left and lighted from the same direction; the single-breasted warm grey coat is open and displays a yellow waistcoat, into the front of which the right hand is thrust. Warm grey background.

Canvas, 29¼″ high by 24¼″ wide.

Exhibited Royal Academy (Old Masters), 1877.

Lent by Mr. Alex. Lyell, Trustee, J. M. Paton Trust.

GAVIN. Robert Gavin, R.S.A.

Born at Leith in 1827. When about twenty years of age he entered the Academy of the Board of Manufactures, where he studied assiduously. His success as a painter led to his election as Associate of the Royal Scottish Academy in 1855. Some years later he visited America, where a new field presented itself in the study of negro life; and on his return, after a brief stay in Britain, he betook himself first to the Continent and then to North Africa, settling for some years at Tangiers. Here he found the Moorish subjects which occupied his brush in his later years. In 1879 he was elected Academician of the Royal Scottish Academy, and he died at Newhaven, near Edinburgh, on 5th October, 1883.

395. *The Moorish Maiden's First Love.*

A dark-skinned girl, attired in blue, with ornaments of gold, and wearing a yellow turban, stands below the neck of a white Arab horse, and with her right hand draws its head down on her shoulder. The figure is half-length, and to the left under a blue sky is a peep of landscape.

Canvas, 37″ high by 26″ wide.

Signed in lower left corner—"R. Gavin, R.S.A."

Exhibited, R.S.A., 1880.

Diploma work.

GEDDES. Andrew Geddes, A.R.A.

Born in Edinburgh on 5th April, 1783. His father, David Geddes, an auditor of the Excise, was a man of taste and a collector of bric-à-brac and old prints. Geddes attended the University,

ANNAN, PHOTO REMBRANDT INTAGLIO PRINTING CO LTD

SUMMER.

A. GEDDES.

and was afterwards five years in the same office as his father, upon whose death in 1807 he abandoned the Civil Service and went to London, where he studied art in the schools of the Royal Academy. There he met Wilkie, with whom he had a lifelong friendship. Returning to Edinburgh in 1810, he commenced practice as a portrait-painter—a branch of art in which he excelled. In 1814 he left again for London, which became his headquarters, though he spent a good deal of time also in Edinburgh. In 1828, along with his wife, he made a tour in France, Germany, and Italy. He was elected an Associate of the Royal Academy in 1832. On his return in 1839 from a visit to Holland, symptoms of consumption appeared, and of that disease he died on 5th May, 1844. One of Geddes's most important works is an altar-piece of the Ascension in the Church of St. James, Garlick Hill, which was influenced by his great knowledge of old Italian art. A Scottish picture of his of historical interest was the "Discovery of the Regalia in Edinburgh Castle," exhibited in 1821; but, failing to find a purchaser for it, he afterwards cut it into separate pieces. He was an admirable etcher, and produced about 40 etchings, which are valued by connoisseurs for their high quality.

139. *Summer.*

Head and shoulders of a fair young woman, whose face, seen almost full front, is shadowed by a broad yellow straw hat trimmed with feathers. Her low-cut gown is white and yellow, round her neck she wears a broad coral-red ribbon tied in a bow, and in her right hand, raised to her breast, is a pink rose. Background of dark blue sky, with faint grey clouds low down on the left above a peep of landscape.

Canvas, 32″ high by 25″ wide.

This picture is a portrait of Miss Charlotte Nasmyth, born 1804, died 1884, youngest daughter of Alexander and sister of Patrick Nasmyth.

Exhibited, Royal Institution, Edinburgh, 1828.

Reproduced in W. D. M'Kay's *Scottish School of Painting.*

Photographed by Annan.

Purchased by the Royal Institution, 1828.

156. *Portrait of Andrew Plimer, Esq.*

This English Miniature-Painter was born at Bridgewater in 1763, practised at Exeter, and died at Brighton in 1837. He occasionally painted Subject-Pictures in Oils. His niece, Adela, youngest daughter of Nathaniel Plimer, also a Miniature-Painter, was married to Geddes in 1827.

Cabinet three-quarter length. Seated facing us, in an arm-chair in the centre of the picture, beside a red-curtained window to the right, the upper part of the figure is in shadow, the lower in light. His face

is shaven except for white side whiskers; he wears a square-crowned felt hat with a broad brim, a brown coat, a yellow waistcoat, and white knee-breeches. The woodwork of the window is yellow, and the brown coat melts into the brown background, which is varied on the left by a projection of the wall which catches a flicker of bright light low down.

Panel, 18½″ high by 15½″ wide.

Signed in right lower corner—" A. Geddes, 1815."

This picture was acquired from a niece of Plimer's by Messrs. P. & D. Colnaghi, from whom it was purchased (1900) for the Gallery.

159. *The Artist's Mother.*

Head and shoulders. Face and figure are turned towards the left, and the light falls straight on the face, which looks out from a black coal-scuttle bonnet. Just under her chin is a white frill, and the warm grey-green cloak she wears over her dark brown gown has a black collar. Dark brown background.

Canvas, 28″ high by 24″ wide.

Etched in reverse by the painter, 1822.

Etched by W. Hole, R.S.A., 1888.

The etching by Geddes is reproduced in the *Portfolio*, 1887.

Presented by Mrs. Geddes, 1877.

191. *Hagar.*

"And she sat over against him, and lifted up her voice and wept."—Genesis xxi. 16.

To waist. Clad in red, with a white drapery on her right shoulder, she sits with her left elbow laid upon a ledge, and her hand raised to her head. Her dark brown hair falls on each side of her slightly uplifted face, and a tear trickles down her olive-coloured cheek. The upper part of the face is in half-tone, the neck in shadow, and the background is a dark greenish grey.

Canvas, 30″ high by 25″ wide.

Exhibited, R.A., 1842.

Presented by Mrs. Geddes, 1877.

158. *Portrait of George Saunders.*

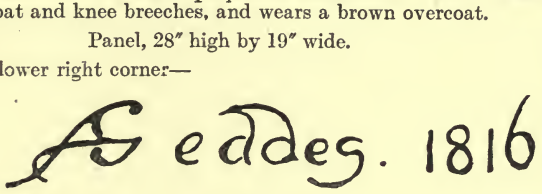
(*See* Biographical Notice.)

Cabinet full-length. Standing with his figure turned towards the right, he rests his left hand on a dark drapery thrown over a carved cabinet, and holds in his right a bamboo maul-stick. Behind him is a white screen, over the right end of which a rich red curtain lies in

heavy folds, and various artistic properties stand about. He is dressed in a black coat and knee breeches, and wears a brown overcoat.

Panel, 28″ high by 19″ wide.

Signed in lower right corner—



Exhibited by Geddes with the "Discovery of the Scottish Regalia" and other of his works, Edinburgh, 1821.

Presented by Mr. Thomas Menzies to the Royal Scottish Academy, 1861.

272. *Portrait of Mrs. Douglas Dickson.*

Half-length. A middle-aged lady with fresh complexion, dark blue eyes looking straight out, and short brown curly hair escaping from underneath a large picturesque white cap. Seated in a red-covered arm-chair, she wears a low-cut black silk gown, white ruff round neck, and her eye-glasses are suspended in front by a gold chain. Her right hand hangs from arm of chair, across which a salmon-coloured shawl is thrown. Background greenish grey, with crimson curtain to right.

Canvas, 36″ high by 28″ wide.

Exhibited, 1880, by Royal Scottish Academy in Special Exhibition of Works by Deceased and Living Scottish Artists.

Bequeathed by Sir Douglas Maclagan, 1900.

Dull Readings.

PORTRAITS OF DANIEL TERRY, ACTOR (1780–1829), AND HIS WIFE, ELIZABETH WEMYSS NASMYTH, ARTIST, DAUGHTER OF ALEXANDER NASMYTH.

Two small figures seated in a room. Terry is to the left, in a yellowish-green arm-chair, dressed in a broad black hat, a red gown, and a deep white collar; warm brown hair, beard, and moustache, straight nose, eyes closed, hands clasped in front. Mrs. Terry sits to right in a chair, with a lilac back, clad in white satin with white fur on her left shoulder, and a white cap; face, very slightly to left, has dark brown eyes and warm brown hair; her right hand rests on a book on her knee, and with her left she touches her husband's shoulder. In the background, which is much damaged, a dark cabinet appears to the right, and a grey Oriental bottle between the figures.

Panel, 13″ wide by 10″ high.

Etched (reversed) by Andrew Geddes, A.R.A.; and engraved in line by W. Greatbach.

Photogravure in "Edinburgh" Edition of Lockhart's *Life of Scott*, vol. ix.

Transferred to the Scottish National Portrait Gallery from the National Gallery, London.

GEIKIE. Walter Geikie, S.A.

Born at Edinburgh, 9th November, 1795. An early illness left him deaf and dumb, but notwithstanding his infirmity he cultivated with some success his natural aptitude for drawing, studying first under Patrick Gibson, and later in the Academy of the Board of Manufactures under John Graham. His pictures were first shown in 1815. The Scottish Academy elected him Associate in 1831 and Academician three years later. He died in Edinburgh on 1st August, 1837. His subjects—frequently humorous—were found for the most part in the everyday life of Edinburgh and its neighbourhood. He published a volume of etchings illustrative of Scottish character and scenery.

285. *"The Bruite's Wud."*

A refractory cow drags its attendant along a road; a dog attempts to turn it, and a man rushes wildly out of its way.

Paper, 7″ high by 4½″ wide.

Signed in lower left corner—" W. Geikie."

This and the following are original drawings in China ink for the " Etchings Illustrative of Scottish Life and Scenery."

Purchased, 1887.

286. *A Canny Customer.*

A man holds a cow by the horns while a prospective buyer, to the right, examines its teeth, and two women look on.

Paper, 8″ high by 5½″ wide.

Signed in lower left corner—" W. Geikie."

Purchased, 1887.

GIBB. Robert Gibb, S.A.

Landscape-painter, born in Dundee about the beginning of last century. He contributed to the exhibitions of the Royal Institution in Edinburgh from 1822 to 1830, and was one of the original Associates of the Scottish Academy in 1826, attaining the rank of Academician in 1829. After a brief career, he died in 1837, before the Academy received its Royal Charter.

414. *Borthwick Castle.*

The principal light falls on the castle, which, exposing a double-winged front to view, rises above the shadowed and wooded river valley, in the left foreground of which a mounted man waters his horse in the stream. The hilly distance is dark under a lowering sky.

Canvas, 37″ wide by 25″ high.

Diploma work.

GIBB. Robert Gibb, R.S.A., His Majesty's Limner for Scotland.

NATIVE OF LAURIESTON, STIRLINGSHIRE.

405. *The Sea King.*

Dressed in a brown leathern jerkin covered with a network of steel rings, and with chains about his shoulders and bracelets of gold on his wrists, a Viking reclines on a white bearskin in his galley. His long hair and moustache are black, his skin tanned, his frame muscular and well developed. The head, almost in profile, looks to the left, where, beyond the brown canopy, which, with a circular shield, occupies the right, an expanse of sea tosses under a pale sky.

Canvas, 44″ wide by 36″ high.

Signed in top right corner—" Robert Gibb, 1882."

Exhibited, R.S.A., 1883.

Reproduced in *Art Journal*, 1897.

Diploma work.

GIBSON. Patrick Gibson, S.A.

Born at Edinburgh in 1782. He studied at the Academy of the Board of Manufactures and also under Alexander Nasmyth, and was a member of the Society of Artists who exhibited in Edinburgh in 1808. In earlier exhibition catalogues his name sometimes appears as Peter Gibson. Some good literary work from his hand on art subjects appeared in various encyclopædias and periodical publications. His " Select Views of Edinburgh," a series of etchings, appeared in 1818. In 1824 he settled at Dollar as a teacher, dying there on 23rd August, 1829. He was a painter of landscapes after the style of Claude, and was a foundation member of the Scottish Academy in 1826.

407. *Landscape Composition.*

To the left is a ruinous circular temple, near which and under three tall trees a shepherd tends his sheep; to the right, low down, a classic building, beyond that the tree-clad banks of a river, and, extending along the horizon from right to left, a chain of mountains under a yellow evening sky.

Panel, 31″ wide by 30″ high.

Diploma work.

GILES. James William Giles, R.S.A.

Born at Glasgow on 4th January, 1801. After studying under his father, he spent some time in Italy. Having settled in Edinburgh, he exhibited for a time in the Royal Institution, but was one of

the artists who joined the Scottish Academy in 1829, taking the rank of Academician. His life was spent mainly in Edinburgh and in Aberdeen, where he died on 6th October, 1870. His subjects were chiefly taken from Highland scenery, and, a keen angler, he was fond of painting the result of a successful day's fishing.

422. *The Weird Wife.*

The light of a sunset sky falls on a grassy mound occupied by Druidical stones, the nearest of which has fallen. Towards the left the "weird wife," wrapped in a yellow mantle, moves into the picture; and in the right corner of the foreground a rabbit sits. Over the rolling ground in the middle distance a conical peak, to the left, rises coldly purple against the purple-grey clouds.

Canvas, 45″ wide by 31″ high.

Diploma work.

GIRTIN. Thomas Girtin.

One of the founders of the English school of water-colour painting, born in Southwark on 18th February, 1775. A pupil of Edward Dayes, he exhibited in the Royal Academy from 1794, his landscapes being classed second only to those of Turner, with whom from boyhood he was on terms of close intimacy. His death took place on 9th November, 1802.

375. *Study of a Sloop.*

The hull lies on its starboard side, with the mast almost horizontal, in a shallow pool of water. Behind is a belt of trees, and above a grey sky.

Water-colour, paper, 18½″ wide by 11½″ high.

This and the following two drawings formed part of the Scott Bequest.

376. *A View of Westminster.*

From a ruin, which stands to the right on the nearer bank, looking across the Thames towards the Abbey and the bridge, between which the old Houses of Parliament are seen.

Water-colour, paper, 18½″ wide by 11½″ high.

383. *Study of a Sloop.*

The vessel lies on her starboard side, and nearly bow on, to the right and beside her is a boat with several figures. The left is occupied by a high house standing close to the quay, which crosses the middle of the picture, and beyond which houses and trees are seen.

Water-colour, paper, 19″ wide by 11¾″ high.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

RODERICK GRAY

J. WATSON GORDON.

GORDON. Sir John Watson Gordon, P.R.S.A., R.A.

Born at Edinburgh in 1788. His father, Captain James Watson, R.N., destined the boy for the army, but allowed him to attend the Academy of the Board of Manufactures, where under Graham he made rapid progress. His uncle, George Watson, who was subsequently first President of the Scottish Academy, had then a practice as portrait-painter inferior only to Raeburn's, and to the studios of both the young man had ready access. The result was that all idea of entering the army was abandoned, and John Watson devoted his energies to art. For a time fancy and genre subjects occupied his attention as well as portraits, but on Raeburn's death in 1823 Watson took his place as the foremost portrait-painter in Scotland, and thereafter gave himself up to portraiture. With the view of distinguishing himself from several other talented painters of the same name, he assumed the surname of Gordon in 1826. On the revolt in that year of the artists who founded the Scottish Academy, Watson Gordon remained faithful to the Royal Institution, but three years later he and others who had done likewise joined the Academy. The Royal Academy elected him Associate in 1841, and Academician ten years afterwards. On the death of Sir William Allan in 1850, Watson Gordon succeeded him as President of the Royal Scottish Academy by unanimous choice, and also as Limner to Her Majesty for Scotland, receiving at the same time the honour of knighthood. In 1855 he was awarded a first-class gold medal at the Paris International Exhibition. He died at Edinburgh on 1st June, 1864. During his long career most of the leading Scotsmen of his day sat to him.

262. *Portrait of a Lady.*

Seated three-quarter length of a young lady with brown ringlets, who rests one hand on the chair arm and holds a pink rose in the other. While the face is full front, the figure is turned slightly to the right. She wears a gown of white satin with a low-necked bodice, short sleeves, and voluminous skirt. Dark grey background.

Canvas, 50″ high by 40″ wide.

Bequeathed by Mr. Henry G. Watson, 1879.

252. *Roderick Gray, Esq.*

Provost of Peterhead.

Seated three-quarter length. The dark-costumed figure is seated to the left, with the shoulders inclining towards the right and the hands lying on the crossed knees. Partly turned to the right, the head inclines slightly forward and to the side: the complexion is fresh, the eyes dark, the hair silvery-grey. Dark but cool brown background.

Canvas, 50″ high by 40″ wide.

A replica of the portrait in the possession of the Merchant Company, which was one of three pictures that gained the artist a first-class gold medal at the Paris Universal Exhibition of 1855. It had been exhibited at the R.S.A., 1854.

Bequeathed by the artist's brother, Mr. Henry G. Watson, 1879.

GRAHAM. Thomas Graham, H.R.S.A.

Thomas A. Ferguson Graham—Tom Graham, as he was usually called—was born at Kirkwall, where his father, a W.S., and his grandfather had been Crown Chamberlains of Orkney, in 1840, and coming to Edinburgh, when very young, entered the Trustees' Academy in 1855. Robert Scott Lauder was headmaster then, and Graham soon took a prominent place in the group of brilliant artists trained by him. Going to London (1863) about the same time as John Pettie and Sir W. Q. Orchardson, with whom he shared a house for a while, his work attracted considerable attention by its charming colour and graceful design. He was an uncertain performer, however, and, although elected an Honorary Member of the Royal Scottish Academy in 1883, never attained Academic distinction in the South. A painter of incident, he was at his best in episodes of fisher or country life, with a landscape setting, sometimes grave, as in "The Last of the Boats," but usually joyous, as in "The Passing Salute," and "The Clang o' the Wooden Shoon"—the latter a Breton subject—for there his gift of pearly and scintillating colour and his fine feeling for brilliant effect of light had full play. These he varied by pictures inspired by visits to Tangiers and Venice, and latterly by portraits. He died on 24th December, 1906, when on a visit to Edinburgh.

A Young Bohemian.

Before a booth, to the left of which is a glimpse of other shows, a young girl sits, her head, with its dark brown eyes and raven-dark hair, in which is a scarlet rosette, inclined pensively, and in her hands, held listlessly, a large melodeon. A deep yellow shawl with a gaily-patterned border is about her shoulders and twisted round her waist; and in the front of her wide skirt, of white muslin with sprigs of faint pink and green, are four artificial roses. The wall behind, which is broken just over her head by a lettered sign, only the lower part of which is visible, is a brown-pink, and over the bench on which she sits, to the right, a dark-green drapery is seen.

Canvas, 37″ high by 27″ wide.

Signed, in right-hand corner—"T. Graham, '64."

Exhibited, International Society, R.S.A., 1908.

Reproduced in James L. Caw's *Scottish Painting Past and Present* (1908).

Collection of Mr. R. W. Macbeth, R.A.

Collection of Mr. J. S. Sargent, R.A.

Purchased, 1908.

GRAHAM - GILBERT. John Graham-Gilbert, R.S.A.

Born at Glasgow in 1794. Placed in the counting-house of his father (David Graham, a West India merchant), he was twenty-four years old before he was suffered to follow his bent by devoting himself to art. At the school of the Royal Academy in London he gained the silver medal for drawing from the antique, in 1819, and the gold medal for painting, in 1821 ; and during the two years succeeding he followed out his studies in Italy. In 1827 he established himself in Edinburgh as a portrait-painter, and in 1829 he joined the Scottish Academy as Academician. Having married in 1834 the niece of Mr. Gilbert of Yorkhill, he added the surname of Gilbert to his own when his wife succeeded to the Yorkhill estate. From the time of his marriage he resided at Glasgow or at Yorkhill, dying at Yorkhill on 4th June, 1866. While he occasionally painted fancy subjects, his finest work was achieved in portraiture. He actively assisted in the promotion of art in the West of Scotland, taking a share in founding the Glasgow Institute of Fine Arts. His collection of foreign masters was bequeathed by his widow to Glasgow Corporation.

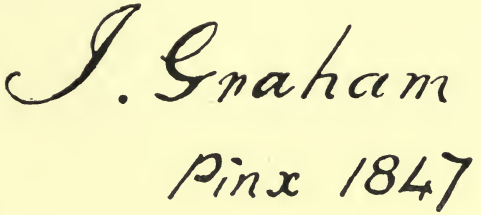
225. *John Gibson, R.A.*

BORN IN WALES, 1790, HE SPENT MOST OF HIS LIFE IN ROME, AND MADE A GREAT REPUTATION AS A SCULPTOR. HIS MOST FAMOUS WORK IS THE "TINTED VENUS." D. 1866.

To waist. The head comes high up on the canvas, and the black-coated figure, almost front view, is only slightly darker than the brown background. The upper lip is shaved, and the face is framed by long dark brown hair, and fringed with a beard turning grey. The light is concentrated on the face and shirt front, the latter being the highest tone in the picture.

Canvas, 30″ high by 25″ wide.

Signed and dated, some distance from bottom on right side—



Exhibited, R.S.A., 1849.

Presented by the artist to the Royal Scottish Academy, 1852.

397. *Italian Noble.*

Head and shoulders. The swarthy face, with tangled beard and hair of black, looks towards the left; he wears a brown jerkin under a black cloak, and a white collar, and round his neck are two gold chains. Dark cool brown background.

Canvas, 29″ high by 24″ wide.

Diploma work.

GUTHRIE. Sir James Guthrie, P.R.S.A., LL.D.

Native of Greenock.

417. *Mid-Summer.*

In a garden beneath blossoming trees three young ladies, attired in light summer costumes, are having tea. The table is placed about the middle of the picture, two of the ladies being to the left, and one, who presides, to the right. The shadow, which plays with varying colour over the seated group, is broken here and there by gleams of sunlight, which, stealing through the leaves, flicker changefully. Beyond the figures, which occupy the foreground and are of considerable size, the sunshine falls upon the lawn to the right in a flood of yellow light.

Canvas, 49½″ wide by 40″ high.

Signed in lower right-hand corner—" James Guthrie."

Exhibited, R.S.A., 1893.

Reproduced in David Martin's *Glasgow School of Painting*, 1898.

Diploma work.

HARDIE. Charles Martin Hardie, R.S.A.

Native of East Linton, Haddingtonshire.

437. *"For my vestments they did cast lots."*

In the foreground, at the foot of the central cross of three, whose bases are seen towards the right, Roman soldiers are throwing dice for the white garment of our Lord. Beyond them, to the left, the Virgin, the Magdalen, and the Apostle John are grouped, and still farther in that direction soldiers are keeping back a shrieking mob, the shadow from the nearer part of which fills the left corner. The figures are in light, but the overcast sky spreads its gloom on the ground to the right.

Canvas, 75½″ wide by 48″ high.

Signed in right lower corner—" C. M. Hardie, 1895."

Exhibited, R.S.A., 1896.

Diploma work.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

COVENANTERS COMMUNION.

HARVEY.

HARDING. James Duffield Harding.

Landscape-painter, born at Deptford in 1798. Samuel Prout gave him some instruction in painting, and for a year he worked as an engraver under Charles Pye. In 1820 he was elected an Associate of the Water-Colour Society, becoming a full member in the following year. A skilful draughtsman, and the author of many works on art, he died at Barnes on 4th December, 1863.

350. *Landscape.*

Three boulders in the foreground, beside a stream, on the farther bank of which, to the right, are several trees; distance of blue mountain.

Water-colour, paper, 14″ wide by 8″ high.

Scott Bequest.

HARVEY. Sir George Harvey, P.R.S.A.

Born in February, 1806, at St. Ninians, near Stirling. He began life as a bookseller's apprentice, but his tastes lay in another direction, and in 1823 he removed to Edinburgh with the view of studying art. In the course of his study he spent two years at the Academy of the Board of Manufactures, having Sir William Allan as his teacher for a time. He was keenly interested in the movement which led to the formation of the Scottish Academy in 1826, and (though only twenty) he was one of the original Associates, attaining the rank of Academician in 1829. To its first annual exhibition in 1827 he contributed seven pictures, and he loyally continued his support to the last. The year 1830 produced "The Preaching"—the first of that series of Covenanting pictures with which his name came to be associated. Their popularity was great, and engravings from them carried his reputation far and wide. Similar recognition rewarded his picture of "The Curlers" (1835). Not a few of his best works appeared in the Royal Academy, London—among them "The First Reading of the Bible in St. Paul's" (1846), "Quitting the Manse" (1847), and "The Bowlers" (1850). During the latter part of his life he devoted himself chiefly to painting landscapes, often exceedingly simple in motive, but full of fine poetic feeling. In 1864 he succeeded Sir John Watson Gordon as President of the Royal Scottish Academy, and three years later he received knighthood. He died on 22nd January, 1876. A Fellow of the Royal Society, he contributed occasionally to its *Transactions*, and in 1870 he published a sketch of the early history of the Royal Scottish Academy.

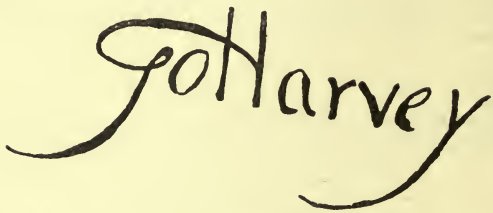
154. *Covenanters' Communion.*

The scene of the incident is beside a moorland watercourse among the hills, and the tone is sombre and dark. The figures occupy the immediate foreground: the minister, standing to the left, with uplifted

hands before the white-covered communion table, and three elders on the opposite side, form the central group, to right and left of which the scanty congregation is seated on the ground.

Panel, 45″ wide by 31″ high.

Signed in the foreground to left of centre—



A replica of a picture which, painted in 1840, was exhibited in the R.S.A. of that year.

Engraved in line by Wm. Howison, A.R.S.A.

Photographed by Annan.

Presented to the Royal Scottish Academy by Mr. William Forrester, 1874.

189. *"A Schule Skailin."*

Towards the left, near a deep-set window, the village dominie, with wrinkled face, is scanning an exercise-book, while the owner, pen in hand, awaits the result. A quaint desk occupies the centre, and on the right a troop of boys press for the open door, through which a bright gleam of light is seen. Other children on the extreme right complete the composition. The prevailing tone is rich brown, with touches of positive colour in the dresses.

Panel, 48½″ wide by 28½″ high.

Signed on floor, to left centre—" George Harvey, 1846."

Exhibited, R.S.A., 1846.

Engraved in line by Wm. Howison, A.R.S.A.

Reproduced in W. D. M'Kay's *Scottish School of Painting.*

Presented by Mrs. Duncan J. Kay, 1904.

434. *The Alarm.*

In the foreground of a dark hillside landscape, which shows a patch of dark sky in the upper left corner, a little girl in a red frock nestles closely against an old man, who grasps his sword and watches intently as if alarmed by approaching sounds.

Panel, 18″ high by 13″ wide.

Diploma work.

The Bowlers.

The glow of sunset suffuses the western sky and casts long shadows athwart the landscape, but dusk is gathering, and the game in which six villagers have been engaged is drawing to a close. Bowls lie close about the "jack" towards the right, and the players gathered round are wildly excited as the "skips" prepare to send down the last two shots from the farther end. With careful aim, the hatless parish minister is about to play, and beside him stands the opposing "skip" quietly balancing a bowl in his right hand. Three or four children, one of whom is being restrained by an older girl from running across the pitch, and a couple of dogs have found their way into the enclosure, and over the wall which bounds it, towards the right, two more children and a young mother with a baby look on. Houses peep from amongst the trees on the right, and beyond an expanse of open country to the left is a horizon of hills.

Canvas, 72″ wide by 36½″ high.

Signed, towards left, below hat and stick—"Geo. Harvey, 1850."

Exhibited, Royal Academy, 1850 as "Bowlers."

Exhibited, as "Village Bowlers," at the R.S.A., 1853, when it was the property of Mr. John Miller, Liverpool.

Engraved in line by W. H. Simmons, 1866.

Photographed by Annan.

Presented by Sir Donald Currie, G.C.M.G., of Garth, 1907.

HAY. George Hay, R.S.A.

Native of Leith.

442. *Caleb Balderstone's Ruse.*

Vide *Bride of Lammermoor.*

The faithful servant of the Master of Ravenswood is represented in the act of bringing about the catastrophe which was to save his master's reputation with his guests. White-haired, and with an anxious expression of countenance, he is clearing a shelf, which occupies the left wall of the bare kitchen, of crockery, which smashes as it reaches the stone floor, while Mysie (towards the right) holds up her hands in horror.

Canvas, 20″ wide by 14″ high.

Signed in lower right corner—"G. Hay."

Finished sketch for the picture, painted for the Royal Association for the Promotion of the Fine Arts in Scotland, exhibited, R.S.A., 1876.

Sketch exhibited, R.S.A., 1883.

Engraved in line by Robert Anderson, A.R.S.A., 1875.

Diploma work.

HEFFERNAN. J. Heffernan.

Heffernan was long Chantrey's principal carver, and had a considerable reputation for his skill in that department.

14. *Sir Francis Chantrey, R.A.*

(*See* Biographical Notice.)

Medallion. Head, in profile to right, cut off just below spring of neck; rounded head, bald, with curling hair above ears and behind; straight nose, thin and somewhat protruding lips, slight double chin, bare neck. Low relief.

Bronze, 15¼″ diam., including a flat raised margin ⅞″ broad.

Presented by Sir John Steell, R.S.A., to the Royal Scottish Academy, 1858.

HENRY. George Henry, R.S.A

Native of Ayrshire.

449. *The Grey Hat.*

To waist. A young woman with fair hair, ruddy lips, and dark blue eyes turned towards us. The head, inclined very slightly to the right, is adorned with a broad grey hat, trimmed with red and white; a white chiffon bow is tied round the neck, from which hangs a long gold chain. The bodice is grey striped with red; the background greenish grey.

Canvas, 29″ high by 22″ wide.

Signed in upper left corner—" George Henry."

Diploma work.

HERDMAN. Robert Herdman, R.S.A.

Born on 17th September, 1829, at Rattray, Perthshire, where his father was parish minister. He received his education at Madras College, St. Andrews, and at the University of that town, passing with distinction through the full Arts curriculum. A good Greek scholar, he retained a love for the classics throughout his life, but the taste for art which he had early exhibited finally impelled him to adopt painting as his profession, and accordingly he went to Edinburgh in 1847. His first appearance as an exhibitor was in the exhibition of the Royal Scottish Academy in 1850. Two years later he enrolled himself as a pupil under Robert Scott Lauder in the school of the Board of Manufactures, and in 1854 he was awarded the Academy's Keith Prize and Bronze Medal for the best historical work by a student in the exhibition. The following year he visited

Italy in pursuit of his studies, and he was honoured by receiving from the Academy a commission to make a water-colour drawing of one of Masaccio's frescoes in the Carmine, Florence. His visit to Italy also produced much original work, including his diploma picture "La Culla." He was elected an Associate of the Royal Scottish Academy in 1858 and an Academician in 1863. Death came to him in his studio, 10th January, 1888. His portraits of ladies reveal keen sense of beauty and refinement of character, and his historical works show in combination with these high culture and a sympathetic spirit.

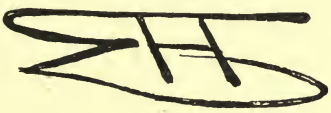
269. *After the Battle.*

A Scene in Covenanting Times.

In the centre of a cottage interior a young man lies severely wounded upon an improvised stretcher; his wife kneels beside him, clasping his hands and with her head laid upon his breast; beside her sits the aged father, his finger between the leaves of his Bible, while, on the farther side and to the left, the mother bathes the wounded neck from a basin held by a young girl. Beyond and behind these central figures others look sympathetically on; a cradle stands in the left corner, and bound to a post on the right is a soldier (stripped of his red coat), over whom a countryman stands sentinel, while another looks from the open door out into the gathering twilight. A banner lies on the floor to the left, and improvised weapons, such as shearing-hooks on poles, stand about.

Canvas, 70½″ wide by 46″ high.

Signed and dated in lower right corner—



1870

Painted for the Royal Association for the Promotion of the Fine Arts in Scotland.

Exhibited, R.S.A., 1871.

Engraved in line by Francis Holl.

Reproduced on W. D. M'Kay's *Scottish School of Painting.*

Photographed by Annan.

413. *La Culla.*

In the centre a young Italian mother, in white and red and with a green cloak, sits looking at her baby lying asleep in a basket to the left. Her knitting lies neglected on her knee, and she seems to have forgotten

that she has come for water from the fountain which occupies the right at the end of the wall forming the background. Beyond the fountain is a glimpse of street under a blue Italian sky.

Canvas, 37″ high by 30″ wide.

Signed in lower left corner—" R. H., 1864."

Exhibited, R.S.A., 1864.

Photographed by Annan.

Diploma work.

463. *Lady Shand.*

Full-length. Seated, three-quarters to the right, before a table with work-box and writing materials. She is dressed in a blue silk gown and white polonaise, with broad lace trimming. A book lies upon her knee, from which she looks up, and the chin rests upon the upturned left hand. Lit from the left, the head, with its dark raven hair, is finely relieved against a tapestried background. A Turkey carpet, tiger skin, and lute complete the accessories.

Canvas, 87″ high by 58″ wide.

Signed in lower left corner—" 18—R. H.—67."

Exhibited, R.A., 1867; Loan Exhibition, " Deceased and Living Scottish Artists," Edinburgh, 1880.

Presented by Lady Shand in fulfilment of Lord Shand's expressed desire, 1906.

HOGARTH. William Hogarth.

Born at London on 10th November, 1697. On the completion of a term of apprenticeship to a silversmith, having a taste for art he turned to the practice of engraving, and began his career—as his engraved card testifies—on 23rd April, 1720. While undertaking work of all kinds, he gradually qualified himself to execute plates for books—first making his mark in this department in 1726 with his plates for Butler's *Hudibras*. Next he ventured into the domain of oil-painting, his early examples being portraits and conversation-pieces. In 1729 he ran off with Sir James Thornhill's daughter, and married her at Paddington Church. His celebrated series of pictorial satires commenced with the " Harlot's Progress," painted in 1730–31, and engraved by himself in 1732—the remarkable merits of which are said to have had the effect of reconciling him to his father-in-law. Of the others of this series it is sufficient to mention " A Rake's Progress " (1735), " Marriage à la Mode " (1745), and " Industry and Idleness " (1747). His pictures of this description were for the most part engraved, some by himself, and, finding that unauthorised reproductions of his works were being published, he was instrumental in securing the enactment of the Engraving Copyright Act of 1735. In 1736 he painted two large canvasses for St. Bartholomew's Hospital—" The Good Samaritan " and " The

Pool of Bethesda," continuing also the practice of portrait-painting. A journey to France in 1748 produced "Calais Gate or the Roast Beef of Old England," published in the year following. In 1751 he ventured into the field of literature with the "Analysis of Beauty"—a work with many features of merit. Six years later he succeeded his brother-in-law, John Thornhill, as Serjeant Painter to the King. Latterly he devoted himself more to engraving than to painting, and about 1762 he became involved in a dispute with Wilkes which led to his well-known portraits of Wilkes and Churchill. He died at London on 25th October, 1764. Possessed of inexhaustible resources of invention and great technical skill, he lashed the follies and vices of his time with an effect which no other weapon of satire could produce, thus making his art a powerful means of moral regeneration.

193. *Mrs. Dawson.*

Half-length: standing with head slightly turned to left, she wears a low-toned yellow gown with brown fur edging. The face is lit from the right, and the background is dark brown.

Canvas, 36″ high by 27″ wide.

Bequeathed by the Rev. Henry Humble, 1877.

198. *Mr. Dawson.*

Three-quarter length, turned to left, and standing on farther side of a ledge or table on which his left hand is placed. He wears a brown coat, white neckerchief and cuffs, and a white wig. The face is turned towards the left, and lit from the right. Warm clear brown background.

Canvas, 36″ high by 27″ wide.

Bequeathed by the Rev. Henry Humble, 1877.

136. *Sarah Malcolm.*

A Noted Criminal, Executed for Murder.

B. 1710? D. 1733.

Cabinet full-length. Seated to the left, she leans her folded hands upon a table, on which a rosary and crucifix lie; she wears a white mutch and a grey gown and white apron. The wall behind is dark grey, and on the right is a heavy grating over a dark door.

Canvas, 19″ high by 15″ wide.

Painted from life in the condemned cell in Newgate, 1733.

Hogarth painted two versions of this picture; one belonged to Alderman Boydell, the other to Horace Walpole. This is the latter, and was purchased by Charles Kirkpatrick Sharpe at the sale of the Strawberry Hill Collection. He left it by will to Lady Jane Dundas, who lent it to the National Portrait Exhibition held at South Kensington in 1868.

Etched with variations by Hogarth himself, and several times engraved, including a mezzotint by J. Barlow published by J. & J. Boydell, 1733.

Bequeathed by Lady Jane Dundas, 1897.

HOLE. William Hole, R.S.A.

NATIVE OF SALISBURY.

399. *"If thou hadst known."*

On the brow of a rocky knoll, to the left, Christ sits alone contemplating Jerusalem, which rises house upon house and terrace upon terrace on the opposite side of the shadowed valley lying at His feet. It is evening, the sunset glow is dying out in the western sky, and from the courtyard of the Temple the smoke of sacrifice rises in a thin column.

Canvas, 58″ wide by 40″ high.

Signed in lower left corner—" William Hole, 1885."

Exhibited, R.S.A., 1885; Brussels International, 1897.

Etched by the painter.

Diploma work.

HOLLAND. James Holland.

A native of Burslem, where he was born in 1800, Holland began life by painting pottery in Davenport's factory, and after going to London, when nineteen, supported himself by teaching and by painting flower-pieces. A visit to Paris in 1831 seems to have given a new direction to his art. Thereafter he devoted his talent to landscape-painting, and especially to city views and architecture, in the treatment of which he revealed remarkable skill. Most of his subjects, and all those most characteristic, were derived from foreign travel. He was a member of the old Water-Colour Society and also belonged to the Society of British Artists. Died in London, 1870.

The Rialto.

The Bridge, part of which is shadowed by the shadowed houses on the left, crosses the picture, and, throwing dark reflections on the still water of the Canal, reveals, through its arch, a cluster of white sails against distant palaces. Overhead the sky is blue with white clouds.

Canvas, circular, 9″ diameter.

Purchased, 1909.

HORRAK. John Horrak.

Very little is known of this artist except that he exhibited pictures of domestic subjects at various exhibitions in 1867.

309. *John Scott, Esq.*

OF THE FIRM OF MESSRS. COLNAGHI, SCOTT & CO. BORN IN LONDON, 1816; DIED AT AVIGNON ON HIS WAY HOME FROM ITALY, 1864. HE BEQUEATHED HIS COLLECTION OF DRAWINGS IN WATER-COLOUR AND BLACK AND WHITE TO THE NATIONAL GALLERY OF SCOTLAND.

Head and shoulders; face turned fully three-quarters to right; shaven upper lip, chin fringed with beard, long curling hair. Life-size.

Black chalk, faintly tinted with red; paper, 22″ high by 18″ wide.

Signed in lower left corner—"J. Horrak, 1861."

Scott Bequest.

HOUSTON. John Adam Houston, R.S.A.

Born of Scotch parents at Gwydyr Castle, North Wales, on 25th December, 1812. After studying at the Academy of the Board of Manufactures under Sir William Allan, he continued his studies in London, Paris, and Germany. In 1841 he settled in Edinburgh, and in the following year he was elected Associate of the Royal Scottish Academy, attaining the rank of Academician in 1845. He visited Italy in 1855, and three years later he took up his residence in London, where he died in December, 1884. He was a member of the Institute of Painters in Water-Colours. His favourite subjects were of a military character, especially of the Cavalier and Round-head times.

453. *The Good Samaritan.*

The Good Samaritan, in robes of dull yellow and white, kneels beside the man who fell among thieves, and now lies wounded and almost naked in the foreground towards the right. In the middle distance, on the left, the unheeding Pharisee goes on his way past some tall trees in autumnal foliage. The sky is blue, but low down and just above the principal figures is a white cloud.

Canvas, 28″ wide by 22″ high.

Exhibited, R.S.A., 1853.

Diploma work.

HUTCHISON. John Hutchison, R.S.A.

NATIVE OF EDINBURGH.

18. *Robert Scott Lauder, R.S.A.*

(*See* BIOGRAPHICAL NOTICE.)

Bust. A cloak envelops the shoulders, and the refined and striking face, with its domed brow and long square beard, is turned slightly to

the left; the forehead is bald, but farther back the hair falls in soft masses over the ears; the eyes are not marked.

Marble, total height, 32½″, circular plinth.

Inscribed behind—"J. Hutchison Sc., Edinr., 1861."

Model exhibited, R.S.A., 1860; marble two years later.

Reproduced in *Art Journal*, 1898.

Presented by Mr. Patrick Allan Fraser of Hospitalfield to the Royal Scottish Academy in 1870.

7. *Pasquccia, a Roman Contadina.*

Bust. The full oval face, inclined and turned to the left, is framed in luxuriant hair, which falls in clustering locks to her shoulders but is hidden behind by the *fazzoletto*, which lies on her head. The bodice is cut low at the throat, and from a necklace of beads a little medal marked with a cross hangs in front.

Marble, total height 23¼″. Moulded plinth, oblong in form.

Inscribed behind—"J. Hutchison, R.S.A., 1869."

Purchased by the Royal Association for the Promotion of the Fine Arts, 1870.

30. *Marietta, a Roman Girl.*

Bust of a young girl with a 'kerchief about her curling hair; the head is turned to the right, and she wears a thin bodice buttoned at the throat.

Marble, total height, 17″.

Inscribed behind—"J. Hutchison, Rome, 1860."

Diploma work.

———

JAMESONE. George Jamesone.

Born in Aberdeen, the son of an architect, towards the close of the 16th century, Jamesone was apprenticed in 1612 to John Anderson, "paynter" in Edinburgh and his mother's brother, for eight years. Anderson, who seems to have been a painter of some repute, removed to Aberdeen before September, 1616, when he was admitted a guild burgess, and Jamesone either went with him there, or, according to tradition, proceeded to Antwerp, where he became a pupil of Rubens. In either case, the next clear fact in his career is a portrait of Sir Paul Menzies, Provost of Aberdeen, painted by him in 1620. Thereafter he was much employed as a portrait-painter, at first in the North, but latterly in Edinburgh, and Mr. Bulloch, his biographer, has catalogued one hundred and eighty-six pieces, all, except one or two, either in private collections or in the Aberdeen colleges. Most of these are head-sizes, "to the waist," as he phrased it, conceived on similar lines to the picture in this collection, which is esteemed his finest work. Occasionally,

however, he painted larger portraits, of which the full-length of "Maister Robert Erskine," in Lord Buchan's possession, is the most important; and though no example is now known, he is said to have painted subject-pictures and landscapes also. There is a story to the effect that he painted Charles I. in Edinburgh in 1633, and shortly afterwards visited Italy with Sir Colin Campbell of Glenorchy, his greatest patron. Jamesone died in Edinburgh in 1644, and was buried in Greyfriars Churchyard. He is often called "The Scottish Vandyck."

Lady Mary Erskine, Countess Marischal.

Head and shoulders of a lady of clear, pale complexion with dark-grey eyes and warm brown hair, half turned to the right and lit from the left front; the face, the lace wheel-ruff about the neck, and the lace-bordered white collar, which finishes the V-shaped opening of her gown, are relieved against a warm dark background into which the dark grey-green of her gold and blue embroidered dress—it has slashed sleeves—is merged. She wears a jewelled circlet and ornament in her hair, jewels pendant by fine cords from the ears, a small necklet, and an elaborate jewel in the corsage.

Canvas, 27″ high by 21½″ wide.

Inscribed on background to left, above her shoulder—
"Anno 1626.
Ætatis 29.
Maria Ersken
Countes Marschaill."

Reproduced in W. D. M'Kay's *Scottish School of Painting*.

Bequeathed, with other portraits, by Lady Maria Stuart, Countess of Mar, second wife of John, 7th Earl of Mar, Lord Treasurer of Scotland, to a younger son, Charles Erskine, it remained in that family until purchased for the Gallery.

Purchased from Mr. Erskine Murray, 1908.

JOHNSTONE. George Whitton Johnstone, R.S.A.

Born at Glamis, Forfarshire, on 3rd May, 1849. Settling in early life in Edinburgh, he was at first engaged in cabinetmaking, but at the same time he attended the School of Design, of which he was a medallist. After a period of study in the Life School of the Royal Scottish Academy, he finally embraced art as his profession. Portraits, genre, and landscape came from his easel, but with maturing powers he practically confined his efforts to landscape, working both in oil and water-colours. From 1872 he was a constant exhibitor at the R.S.A. exhibitions, and he became an Associate of the Royal Scottish Academy in 1883, and an Academician in 1895; he was also a member of the Royal Scottish Water-Colour Society. He died at Edinburgh on 22nd February, 1901.

425. *"Where the burnie runs into the sea."*

A little burn runs through the centre of a grassy foreground, and then bending to the left, where on the sea-bents salmon nets are drying, steals through the sands to the calm sea which lies faintly blue under a delicate spring sky. Trees, just beginning to show a flush of green, cluster on the sloping bank on the right, and through the boughs the ruined tower of an old castle is seen.

Canvas, 37″ wide by 25″ high.

Signed in lower left corner—" G. W. Johnstone, '94."

Exhibited, R.S.A., 1895.

Diploma work.

JOHNSTONE. William Borthwick Johnstone, R.S.A.

Figure-painter, born at Edinburgh on 21st July, 1804. He adopted the name Borthwick (his mother's) in 1847. Educated for the law, he practised as a solicitor, but his strong artistic tastes induced him to transfer his energies to the profession of painting—a step which was justified by his election as Associate of the Royal Scottish Academy in 1840 and as Academician in 1848. In 1843 he visited Rome. His knowledge of matters antiquarian and literary, especially in the domain of art, led to his appointment in 1858 as Curator of the National Gallery of Scotland. He died at Edinburgh on 5th June, 1868.

430. *Scene at Holyrood, 1566.*

To the left Rizzio lies on the rush-strewn floor surrounded by his murderers. Men-at-arms are about to remove the body; and towards the left two armed nobles stand near a curtain, which is drawn back so that Darnley trying to reassure the Queen is seen in the adjoining chamber.

Canvas, 60″ wide by 34″ high.

Signed on seat of overturned chair—" W. B. Johnstone, 1855."

Exhibited, R.S.A., 1855.

Diploma work.

JOSEPH. Samuel Joseph, R.S.A.

Son of the Treasurer of St. John's College, Cambridge, he studied under P. Rouw, and also at the Royal Academy Schools, where in 1815 he won the Gold Medal for a statue group of "Eve supplicating Forgiveness." Settling in Edinburgh in 1823, he was in great request as a sculptor of busts, and was a foundation member of the Scottish Academy, but he returned to London in 1828, dying there

in 1850. His best-known works in London are the statues of Wilberforce, in Westminster Abbey, and of Wilkie, in the National Gallery of British Art.

21. *Rev. Archibald Alison.*

Clergyman and Author of a Celebrated Essay on "The Nature and Principles of Taste." B. 1757. D. 1839.

Bust. The head is turned slightly to the right; the shaven face has small eyes, and remarkable hollows at each side of the brow, on which the hair, parted in the centre, is brushed flat. Bust enveloped in conventional drapery, which shows a collar, cravat, and bands at the throat.

Marble, total height 29½″, circular plinth.

Inscribed at back—"S. Joseph Sculp., 1841."

Exhibited, R.A., 1842.

Bequeathed by Mrs. Margaret Alison or Burge, 1883.

15. *Sir David Wilkie, R.A.*

(*See* Biographical Notice.)

Bust. The face, with eyebrows low over inquiring eyes, long upper lip, and large mouth, looks towards the left; the neck is bare, and the shoulders enveloped in drapery, which meets to the right.

Marble, total height 27″, oblong base.

Inscribed in lower corner on right side—"S. Joseph Sculp., 1842."

Exhibited, R.A., 1843; R.S.A., 1844.

Commissioned by the Royal Scottish Academy.

27. *The Right Hon. Lord Brougham.*

Lord Chancellor. B. 1778. D. 1868.

Shaven face, with strongly marked features, turned to left; neck bare, with an under-garment seen low down, and the shoulders enveloped in an elaborately figured drapery.

Marble, total height 31½″.

Diploma work.

KIDD. William Kidd, H.R.S.A.

Born in Edinburgh in 1796, he was apprenticed to James Howe, the animal painter, and began to exhibit when only thirteen years of age. Little is known of his life; but from first to last he was unsuccessful, and latterly he lived on the charity of friends and a pension from the Royal Academy. Yet he was industrious, and his pictures possess distinct, if modest, merit. He had a great admiration for the elder Carse and for Wilkie, whose influence

is quite marked in his work, and one of whose best followers he became. Going to London, he exhibited nearly two hundred pictures there between 1817 and 1853, but after 1849, when he was elected an Honorary member of the Royal Scottish Academy, sent most of his work north. He died in 1863.

Fisher Folk.

In the immediate foreground, a fisher boy, accompanied by a collie dog and carrying a shrimp net, talks with two fisher girls who are seated to the left, shelling mussels, before a cottage from the door of which an old man watches the scene. Between the chief figures is a glimpse of a quay and ships, and to the right is the sea under a cloudy but bright sky.

Canvas, 15½″ wide by 11¾″ high.

Exhibited, Scottish National Exhibition, Edinburgh, 1908; Exhibition of Scottish Art, Newcastle, 1908–9.

Presented by Mr. A. K. Brown, R.S.A., 1909.

KIRKUP. Seymour Stocker Kirkup.

Born in London in 1788. A student at the Royal Academy Schools in 1809, he became the friend of William Blake and Haydon. His health induced him to settle in Italy some time about 1816. He lived for a time in Rome, and, besides publishing a few etchings, he drew portraits of many of his friends. Along with Bezzi, and Wilde, an American, he discovered on 21st July, 1840, the long-lost portrait of Dante, ascribed by tradition to Giotto, in the chapel of the Palazzo del Podesta at Florence. On the restoration of the Italian kingdom he was created Cavaliere of the Order S. Maurizio e Lazzaro, and he died on 3rd January, 1880, at Leghorn, where he had resided since 1872.

393. *John Scott.*

Editor of "The Champion."

Head and shoulders. The face, surmounted by a great mass of curly hair, is turned to the right; white collar and neckerchief, coat with fancy collar.

Pencil, paper, 7″ high by 5½″ wide.

Inscribed in ink—"John Scott of the Champion. S.K. Rome, 1819."

Scott Bequest.

KNELL. William Adolphus Knell.

Marine painter, who flourished in the middle of the 19th century, first exhibiting at the Royal Academy in 1826. He died on 10th July, 1875.

340. *Vernon Frigate, Malta.*

The frigate, running straight before the wind, under four square sails and a jib, is almost in the middle of the picture. On the right are the roofs and batteries of Malta, and on the left open sea with a few sails in the distance.

Water-colour, paper, 13½″ wide by 9¼″ high.

Scott Bequest.

LANDSEER. Sir Edwin Henry Landseer, R.A.

Born in London on 7th March, 1802. His father was John Landseer, A.R.A., an engraver, and two of his brothers proved themselves accomplished artists—Thomas Landseer, A.R.A. (1796–1880), the well-known engraver to whose renderings of his paintings Sir Edwin owed no little of his wide popularity, and Charles Landseer, R.A. (1799–1879), a figure-painter. The artistic talents common to the family showed themselves in Edwin at a very early age, and they were developed under his father's training with care and judgment. From the first animals were his subjects, and even at the age of five he could draw creditably, and could sketch with intelligence from life. At eight he was etching, and at ten he not only drew well, but showed also an appreciation of the humorous. In 1817 "Master Edwin H. Landseer" exhibited two pictures at the Royal Academy, and in the same year he drew a "St. Bernard" which his brother Thomas engraved and published. On the advice of Haydon, Landseer devoted much careful study to the Elgin Marbles, and also to the wild beasts in the Tower, and he took every opportunity of dissecting dead animals. He became a student at the school of the Royal Academy in 1816, and there he studied under Fuseli with great diligence, having at the same time abundant independent employment. His picture of "Fighting Dogs getting wind," shown in 1818, displayed admirable technical qualities worthy of a mature painter, and established his position. Six years later he fixed his residence in the house at St. John's Wood which was his home for life, and in the same year he paid the first of many visits to the Highlands. The Royal Academy elected him Associate in 1826—the laws forbade his election before he was twenty-four—and four years later he was chosen Academician. It is after this that his more popular pictures were produced. Ceasing to be content with delineations of purely animal life, he more and more imparted a human interest to his dumb subjects, so that the allegorical aspect of the picture is apt to engross attention, but always retaining great breadth of style and fidelity to nature. In 1850 he received the honour of knighthood, and at the French Exhibition of 1855 his "Night and Morning" was awarded the great gold medal. From about the year 1860 signs of breaking health appeared in intense nervous excitability, and his remaining years were burdened

with much mental suffering. In 1866 he was elected President of the Royal Academy in succession to Sir Charles Eastlake, but he would not accept the position. His last great picture was the "Swannery invaded by Sea Eagles," exhibited in 1869, the year which saw also the unveiling of his "Lions" in Trafalgar Square. He died on 1st October, 1873, and was buried in St. Paul's.

268. *Rent-day in the Wilderness.*

Scene—*Aa na Mullich, head of Loch Affrick*, 1722. Colonel Donald Murchison, to whom the Earl of Seaforth entrusted his confiscated estates after the defeat of the Stuart army at Sheriffmuir in 1715, defended them for ten years, and collected the rents, which he transmitted to his exiled chief. "A more disinterested hero never lived." *See* R. Chambers's *Annals of the Domestic History of Scotland*, vol. iii. p. 49.

On a small rough plateau far above a loch, Colonel Murchison, who wears a steel breastplate beneath his Highland jacket, stands, towards the right, receiving the rents from Seaforth's tenants, who have come, some on ponies, to pay them to the chief "over the water." Those not immediately engaged with him are watching a troop of redcoats landing from a ferry-boat on the far side of the loch. In the centre and to the right the mountain tops are either lost in mist or pass out of the picture, but to the left there is a prospect of distant loch and hill.

Canvas, 104″ wide by 48″ high.

Bequeathed by Sir Roderick Murchison, Bart., 1871.

279. *Lions and Lioness.*

Two lions, with a lioness crouching between them, standing over human bones and skulls.

Pencil drawing, paper, 11″ wide by 8″ high.

Scott Bequest.

LAUDER. James Eckford Lauder, R.S.A.

Born at Silvermills, Edinburgh, on 15th August, 1811. After studying at the Academy of the Board of Manufactures, he spent four years in Rome, having throughout the guidance of his brother, Robert Scott Lauder. Returning to Edinburgh in 1838, he was admitted an Associate of the Royal Scottish Academy in the following year, and Academician in 1846. For his picture of the "Unjust Steward" (now in the Walker Art Gallery, Liverpool), which he sent to the competition in Westminster Hall in 1847, he received a premium of 200 guineas. One of his most successful works was "The Ten Virgins," engraved for the Royal Association for the Promotion of the Fine Arts in Scotland. He died at Edinburgh on 27th March, 1869. In addition to figure-subjects, in which his strength lay, he painted landscapes.

152. *"Bailie M'Wheeble at Breakfast."*

To the left, seen in profile, sits the Bailie attired in black nightcap and morning gown. He is bending forward intent on the "voluminous law-paper" before him, supping his porridge the while in abstracted fashion, the horn spoon shown in the act of being raised from the bicker. Prominent in front of him on the mahogany table, littered with books and legal documents, stands a Dutch bottle of brandy; other papers and books are scattered on the floor. The interior, lit from the left, with a strong reflected light cast upon the face of the Bailie, is in soft and luminous grey.

Canvas, 27″ high by 20″ wide.

Signed on lid of trunk in left lower corner—"Jas. E. Lauder, pinxt. 1854." It is also initialed in right corner—"J. E. L."

Exhibited, R.S.A., 1854; Scott Loan Exhibition, Edinburgh, 1871; Victorian Era Exhibition, London, 1897; Loan Exhibition, Artists of the Scottish School, Edinburgh, 1901.

Engraved in line by R. C. Bell, 1865.

Reproduced in W. D. M'Kay's *Scottish School of Painting.*

Purchased by the Royal Association for the Promotion of the Fine Arts, 1854.

Collection of Mr. J. T. Gibson-Craig, 1887.

Bequeathed by Lady Dawson Brodie, 1903.

445. *Hagar.*

At the base of a line of high rocks, on the right, the dark-skinned Hagar sits beside a stream, which crosses the foreground, looking at an angel on the left, who delivers his message with upraised hand. The angel is fair and yellow-haired; his wings are white, his robes red and yellow, and in his right hand, hanging by his side, is a spray of white lilies.

Canvas, 50″ high by 28″ wide.

Initialed in lower left corner—"J. E. L."

Exhibited, R.S.A., 1857.

Diploma work.

LAUDER. Robert Scott Lauder, R.S.A.

Born at Silvermills, Edinburgh, on 25th June, 1803, he early evinced a strong love of art, and was greatly encouraged therein by David Roberts, who was his senior by seven years. At an early age he entered as a pupil the Trustees' Academy, then taught by Andrew Wilson, where he remained for five years, principally drawing from the antique. Subsequently he spent three years in London, studying at the British Museum, and attending the life-class of a private art school. He returned to Edinburgh in 1826,

and became a member of the Royal Institution in that year. In 1829 he was admitted a full member of the Royal Scottish Academy, and began to assist Sir William Allan in conducting the art school in which he himself had been trained. In 1833 he and his wife, a daughter of the Rev. John Thomson, Duddingston, left for the Continent, and remained abroad for five years. During that period he studied at Rome, Florence, Bologna, and Venice, and profited greatly as an artist by his acquaintance with the works of the great Italian masters. He settled in London in 1838, and there his pictures of sacred subjects and of incidents taken from Scott's novels attracted much notice. One of these, "Christ teacheth Humility," was the first purchase made by the Royal Association for the Promotion of the Fine Arts in Scotland for the Scottish National Gallery. Returning to his native city, he was elected head-master of the Trustees' Academy in 1852, and in that position he exercised great influence on the rising school of art. In 1861 he was struck down with paralysis, and died on 21st April, 1869.

257. *Christ teacheth Humility.*

Matthew, Chap. xviii.

On a stone terrace beneath the walls of a rock-built city, and beside a stream, Christ, robed in crimson and dark blue, and with a dim mysterious light rather than a halo about His head, stands surrounded by people in many-coloured garments, who crowd about Him listening eagerly. He is speaking of humility, and takes a little child, who stands on his mother's knee to the left, by the hand to place him "in the midst of them." To the right a tower stands on the top of high precipitous rocks on the far side of the river, and overhead is a sky of grey cloud with yellow rifts low down, and an expanse of blue above.

Canvas, 139″ wide by 92″ high.

At first the canvas was covered by the flat inner moulding so as to make it a lunette in form, but later this moulding was cut to the present shape—*i.e.*, an oblong with the upper corners rounded.

Arbroath Free Library possesses a finished study in oil for the picture.

Exhibited, R.S.A., 1848.

Engraved in mezzotint and stipple by W. H. Egleton, 1856.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1849.

273. *Sir John Steell, R.S.A.*

(*See* Biographical Notice.)

Head. Turned three-quarters to the left and lit from the other side, the handsome face (shaven except for side whiskers) is strongly marked by light and shade. The very dark brown hair and the dark costume melt into the black background.

Panel, 10″ high by 8¼″ wide, within oval.

Painted 1832.

Presented by Miss Steell, 1893.

447. *Sentinels.*

Clad in a buff jerkin, wearing a steel cap, and clasping his sword-hilt in his gauntleted left hand, a sentinel, shown in half-length, stands on watch. What light there is falls from the left, and the face is in shadow. The background is dark masonry, through an opening in which, to the right, under a night sky, another sentinel is seen.

Canvas, 36″ wide by 28″ high.

Exhibited, Scottish Academy, 1830.

Diploma work.

LAVERY. John Lavery, R.S.A.

Native of Belfast.

458. *The Rocking Chair.*

A lady, wearing a black gown and a black jacket with broad white lapels, a blue toque with black feathers and a spotted black veil, sits in a white-painted bentwood rocking chair to the left. Behind her in the dim light, a picture hangs on the wall, and a table with flowers stands near the corner of the buff wall which forms a vertical line on the right. The floor is grey.

Canvas, 50″ high by 39″ wide.

Signed in the right top corner—" J. Lavery, '95."

Exhibited, R.S.A., 1896.

Diploma work.

LAWSON. Cecil Gordon Lawson.

The younger son of a Scottish portrait-painter, Cecil Lawson was born at Wellington, Shropshire, in 1851, and was brought up in London, where he acquired the rudiments of his craft in his father's studio. Otherwise, he was self-taught. Making many elaborate studies from nature, he also frequented the National Gallery, and learned much from the masters there. When nineteen he had a landscape hung on the line in the Royal Academy, but subsequently was badly treated by that body. The opening of the Grosvenor Gallery in 1878, when he exhibited " The Minister's Garden," now in the Manchester collection, and " In the Valley," brought him a great triumph, however; and though he had but four years to live, that short period saw the appearance of a succession of pictures which, with those painted previously, ensure Cecil Lawson a high place amongst the great landscape-painters of the nineteenth century. Deeply influenced by the realistic and impressionistic

tendencies of his time, he also possessed a sense of style, and an intimate and poetic apprehension of the spirit of inland landscape. He died at Chelsea in 1882.

The Old Mill—Sunset.

A level and low horizoned landscape of rough pasture and woodland under a tumbled and lurid sunset sky of low-toned orange and crimson and dull purple cloud, against which a tall solitary pine, to the left, and an old windmill, rather farther off, rise darkly. Warm lights from above glimmer on the dim and dusky land, and, higher than the tree-top, towards the right, a great dark bird hovers in the sky.

Canvas, 53½″ wide by 41½″ high.

Signed in right lower corner—" Cecil Lawson, 1881."

Exhibited, Royal Glasgow Institute, 1903 (lent by Messrs. Lawrie & Co.).

Purchased from Mr. Alexander Reid, Glasgow, 1908.

LAWSON. George A. Lawson, H.R.S.A.

Born in Edinburgh in 1832. He became a pupil of Alexander Handyside Ritchie, and also studied in the school of the Board of Manufactures under Robert Scott Lauder. He first contributed to the Scottish Academy in 1860, when he was resident in Glasgow, but a few years later he went to London, where, with the exception of a short period during which he was working in Rome, he lived until his death on 23rd September, 1904. He modelled many figures or groups, such as " The Bard," " Dominie Sampson," " In the Arena," " Summer," " Cleopatra," and " The Widower," marked by humour, pathos, or tragedy, and executed several important public commissions, amongst which the Wellington Monument, Liverpool, and the Burns Statue at Ayr may be specially named. In 1884 he was elected an Honorary Member of the Royal Scottish Academy.

13. *The Bard.*

The group, looked at from the front, shows the chieftain and his lady to the right, the bard to the left. He is an old man, his long locks thinning, his beard matted, his raiment undressed skins, but he bends over his harp and seems to forget everything in his song ; and the chief sits in his seat with the wolf heads at the corners, lost in thought, but with his hand laid on the waist of his wife, who sits on a low stool at his side and rests her head against him. The figures are considerably separated, and the floor to the right is covered with a skin.

Red terra-cotta, base 33″ long by 17″ wide ; the chieftain's figure 19½″ high.

Inscribed towards left—" Geo. A. Lawson, London."

Purchased by the Royal Association for the Promotion of Fine Arts, 1870.

LEAHY. Edward Daniel Leahy.

Portrait and figure painter, born in London in 1797; died in Brighton in 1875. Very little is known of this painter beyond the fact that he exhibited at the Royal Academy from 1820 to 1853. A portrait by him is in the National Portrait Gallery, London.

223. *Marriage in Cana of Galilee.*

Copy of the celebrated picture by Paolo Veronese in the Salon Carré of the Louvre.

Canvas, 28″ wide by 20″ high.

Dimensions of the original, 390″ wide by 262″ high.

The property of the Royal Scottish Academy.

LEES. Charles Lees, R.S.A.

Born at Cupar-Fife in 1800. He received his art education in Edinburgh, and after a few years' practice there, chiefly in portrait-painting, he studied for some years in Rome. Returning to Edinburgh, he again turned to portraiture, but at the same time he devoted attention also to landscape and figure-subjects, taking his themes for the latter from Scottish history and the national pastimes. The Scottish Academy received him as an Academician in 1829, and for twelve years prior to his death he acted as Treasurer of the Academy. He died on 28th February, 1880.

427. *The Summer Moon—Bait Gatherers.*

Beneath a sky filled with fleecy clouds, lit by a full moon which hangs low on the horizon and casts a flood of yellow light upon the sea gently surging on the shore, a group of fisher folk, on the sands to the left, are digging for bait. The atmosphere is suffused by a full yet transparent and pearly blue.

Canvas, 30″ wide by 20″ high.

Exhibited, R.S.A, 1859.

Diploma work.

LEWIS. John Frederick Lewis, R.A., H.R.S.A.

Son of F. C. Lewis, the well-known engraver. Born in London in 1805. In 1820 he began to exhibit pictures, mainly of animals. For many years he was almost entirely a water-colourist, and became Associate of the old Water-Colour Society in 1827, full member in 1829, and President from 1856 to 1858. From 1832 he spent the greater part of twenty years in the South of Europe and in Egypt and the East, and during this period he made the sketches and studies after the Old Masters which were afterwards

acquired by the Royal Scottish Academy. Elected an Associate of the Royal Academy in 1859 and Academician in 1865, he died at Walton-on-Thames on 15th August, 1876. He was made an honorary member of the Royal Scottish Academy in 1853.

283. *Gibraltar.*

The rock, with the peak towards the left, is seen over a foreground of beach, on which fishermen are busy among the drawn-up boats.

Tinted drawing, grey-buff paper, 14½″ wide by 10½″ high.

Scott Bequest.

343. *Roman Contadina at her Devotions.*

Clad in Italian costume, a girl kneels on the altar-steps, but looks half-round in our direction.

Water-colour, paper, 16″ high by 11½″ wide.

Scott Bequest.

369. *Interior of the Tribune at Florence.*

The octagonal room in the Uffizi Gallery, Florence, which contains the chief treasures of that famous collection.

Water-colour, paper, 14″ wide by 10″ high.

The property of the Royal Scottish Academy.

LEYDE. Otto Theodor Leyde, R.S.A.

Born in 1835 at Wehlau, East Prussia, where his father was rector of a school, he received his early education there, and subsequently he studied under Professor Rossenfelder at the Royal Academy of Fine Arts in Königsberg. Migrating to Edinburgh in 1854, he was employed as a lithographic artist, but devoted his spare time to painting. He first exhibited in the Royal Scottish Academy in 1858, and his powers were recognised by his election as an Associate in 1870 and as an Academician in 1880. For the last ten years of his life he was the Academy's Librarian. He died at Edinburgh on 11th January, 1897. In addition to numerous portraits in oil and water-colour, he found subjects for many pictures in Scottish life and song—as in the case of his diploma picture, "Auld Robin Gray." Latterly he devoted a good deal of attention to etching, executing a considerable number of original plates, and reproducing several of his own pictures.

451. *Auld Robin Gray.*

The heroine of Lady Anne Barnard's song sits with her fair head bowed upon her spinning wheel, while her mother, seated to the left, but especially her father, who stands with his arm in a sling just behind

her, appear to be urging the suit of the old man, who leans on the gate of the sunny garden seen through the open door on the right. The light falls on the trio, and the right side is in the shadow.

Canvas, 18″ wide by 12″ high.

Signed towards lower right corner—" Otto Leyde."

Exhibited, R.S.A., 1879.

Diploma work.

LIZARS. William Home Lizars.

Born at Edinburgh in 1788. After leaving the High School he was apprenticed to his father, the well-known engraver, Daniel Lizars, and he also studied in the Academy of the Board of Manufactures, having Wilkie for a fellow-student. Portraits and subject-pictures occupied his brush, culminating in his "Reading the Will" and "A Scotch Wedding," both exhibited in the Royal Academy in 1812. His father dying in that year, the son was required, for the support of his brothers and sisters, to devote his energies to the business which his father had founded, and his career as a painter came to an end. He died at Jedburgh on 30th March, 1859.

275. *Reading the Will.*

Towards the right, about a deal table in a large and brown-raftered kitchen, a number of men and women are gathered, listening, with varying expressions, to a spectacled lawyer reading from a paper before him. About the distant fire, on the left, some women are gossiping, and the immediate foreground is occupied by an open trunk, and to the left by a table, on which are bread and bottles.

Panel, 26″ wide by 21″ high.

Exhibited, Edinburgh Exhibition, 1811; R.A., 1812.

Engraved by Turner.

Presented by Mrs. Lizars, 1861.

232. *A Scotch Wedding.*

Vigorous dancing is taking place in the farther part of a great barn or kitchen to the strains of a fiddler, who stands to the right; but more people are gathered about the table on the left, where toasts are being drunk and flirtation is in progress. From the left, beyond the principal group, other guests are entering, and in the lower right corner one reveller has fallen and, in doing so, upset a table.

Panel, 26″ wide by 21″ high.

Exhibited, Edinburgh Exhibition, 1811; R.A., 1812.

Engraved by Turner.

Presented by Mrs. Lizars, 1861.

LOCKHART. William Ewart Lockhart, R.S.A.

Born in Dumfriesshire on 14th February, 1846. Coming to Edinburgh in 1861, he succeeded, young as he was, in having a picture hung in the Royal Scottish Academy Exhibition of that year. Admitted to the Scottish Academy's Life School in 1862, he studied also for several years under Mr. J. B. M'Donald, R.S.A. Considerations of health necessitated a voyage to Australia in 1863, and four years later he paid his first visit to Spain, where he drew inspiration from the works of Velazquez and found subjects in Spanish life and literature. His later travels also took him to the Balearic Isles and to Italy. Elected Associate of the Royal Scottish Academy in 1870, he was promoted to full membership in 1878, and he also became an Associate of the Royal Society of Painters in Water-Colours. In 1887 he was commissioned by Her Majesty to paint "The Jubilee Celebration in Westminster Abbey" for the Royal Galleries at Windsor—a work which occupied him three years. In the later years of his life he settled in London, where he died on 9th February, 1900. Scottish scenery and romance occupied his attention as well as Spanish subjects, and latterly he devoted himself almost exclusively to portraiture.

438. *The Cid and the Five Moorish Kings.*

Vide Lockhart's *Spanish Ballads.*

The young and fair-haired Cid, clad in gleaming armour, stands a little before the chair of his aged mother, who, robed in black, is attended by two young ladies in green and red. With outstretched hand he introduces the Moorish Kings, who, gorgeously attired in yellow, red, green, and orange, are making obeisance from the left. The floor is grey, and the knight and the lady are relieved against a rich crimson curtain.

Canvas, 18″ wide by 10″ high.

Signed in lower left corner—"W. E. Lockhart, 1880."

Finished study for the picture exhibited, Grosvenor Gallery, 1881, and R.S.A., 1882.

Diploma work.

Gil Blas and the Archbishop of Granada.

Vide *Adventures of Gil Blas*, Book VI., Chapters III. and IV.

The incident chosen by the artist is that in which Gil Blas, who had been secretary to the Archbishop, is dismissed for his candid expression of opinion—given in response to his patron's urgent request—as to the quality of his Grace's recent homilies when compared with those prepared before his illness.

Wearing his Cardinal's robes and holding a sheaf of crushed MSS in his clenched right hand, the Archbishop stands, his figure almost in profile, at the top of his palace stairs and looks resentfully at the

dismissed secretary descending the steps. Gil Blas, who is attired in yellow, with orange sleeves and brown stockings, and carries a black cloak and hat, has his left hand raised and is biting his nails with vexation. The light falls from above, and the Archbishop and the upper part of Gil Blas's figure are in bright relief against the rich ruddy brown of the shadowed hangings on the wall behind. A brass lamp is seen at the top of the picture, and to the right are a pillar and part of the stair balustrade.

Canvas, 60¾″ high by 37½″ wide.

Signed, towards the left on the third step—" W. E. Lockhart, 1878."

Exhibited, R.S.A., 1878, and 1901 (after the artist's death); Edinburgh International, 1886; the New Gallery, and elsewhere.

Reproduced in photogravure on a large scale.

Originally in the collection of Mr. William Christie of Craig-End Park.

Purchased from W. Doig & Co., London, 1907.

LORIMER. John Henry Lorimer, R.S.A.

NATIVE OF EDINBURGH.

418. *Maternal Instinct.*

Near the fireplace of a pink room with pale yellow woodwork a mother and nurse in white are playing with a white-robed baby, while, near the open door on the left, a little girl, dressed in white and nursing a doll, stands watching the central group. Clear, bright daylight, from two muslin-screened windows, fills the room; the floor is covered with mats of red and yellow and grey-blue; and through the door opening is a glimpse of corridor.

Canvas, 44″ wide by 34″ high.

Signed in lower left corner—" J. H. Lorimer, 1892."

Diploma work.

MACBETH. Norman Macbeth, R.S.A.

Born at Greenock in 1821. After serving seven years with an engraver in Glasgow, he betook himself to London, where he studied in the schools of the Royal Academy and copied in the National Gallery. Then he paid a short visit to Paris, and studied in the Louvre. In 1841 he established himself in Greenock as a portrait-painter, and the success with which he met induced him to remove to Glasgow in 1848, and subsequently, in 1861, to Edinburgh. The Royal Scottish Academy elected him Associate in 1870, and Academician in 1880. The last two years of his life were spent in London, where he died on 27th February, 1888.

401. *Sir John Steell.*

(*See* BIOGRAPHICAL NOTICE.)

Head and shoulders. The refined face, encircled by curling hair and beard of white, looks straight out, but the body is turned towards the left, and the right arm rests on the back of a saddlebag chair. He wears a grey suit, and the background is brownish, with a fold of curtain to the right.

Canvas, 30″ high by 25″ wide.

Signed to left—" Norman Macbeth, A.R.S.A., 1877."

Exhibited, R.A., 1877 ; R.S.A., 1878.

Diploma work.

M'CULLOCH. Horatio M'Culloch, R.S.A.

Born at Glasgow in November, 1805. Working first as a house-painter, he also studied under Knox, devoting himself to landscape, and about 1825 he was employed in Edinburgh by Lizars to colour plates for Selby's Ornithology and Lizars' Anatomy. Two years later he returned to Glasgow, and resumed landscape-painting, exhibiting there and in the Scottish Academy at Edinburgh in 1829. In 1834 he was chosen Associate of that body, and four years later Academician, having meantime established his reputation by his " View of Cadzow Forest," exhibited in 1835. On his election as Academician he removed to Edinburgh, where he resided till his death on 24th June, 1867. A painter of Scottish landscape, he achieved a high reputation, especially in his native land —a reputation enhanced by the admirable engravings of some of his best works, *e.g.*, " Kilchurn Castle " (1845), " A Lowland River " (1869–70), &c.

255. *Inverlochy Castle.*

The foreshore of sand and gravel, on which a rowing boat lies to the left, forms a little horse-shoe bay on the right, and on its farther edge is the ruined castle, a great square with circular corner towers. The calm water reflects the castle, behind which the mountains rise steeply and spread, shoulder behind shoulder, into the blue distance on the left. A narrow plain lies between the mountains and the sea, and nestling among a few trees near the castle is a cluster of cottages, opposite which two boats lie in the loch.

Canvas, 60″ wide by 36″ high.

Signed in lower left corner—

H. McCulloch. 1857

Exhibited, R.S.A., 1857.

Photographed by Annan.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1857.

ANNAN, PHOTO

PERMANENT INTAGLIO PRINTING CO. LTD.

INVERLOCHY CASTLE

Mc. CULLOCH.

260. *A Lowland River.*

Through a wooded valley with tall dark trees to the left, where a great boulder lies at the water's edge, a stream is stealing in shadow towards the wooded distance, beyond which blue and purpling hills stand faintly revealed beneath the clouds gathering about the sunset. While the mass of foliage on the left is silhouetted against the yellow sky, the tree tops on the right bank and the castellated house in the middle distance catch the glow from the western sky.

Canvas, 60″ wide by 40″ high.

Signed in lower left corner—" H. McCulloch, 1851."

Exhibited, R.S.A., 1851.

Engraved in line by William Forrest, H.R.S.A., 1869–70.

Bequeathed by Mr. Robert Cox, W.S., 1872.

431. *Landscape—Evening.*

To the right a clump of oak trees rises against an evening sky, while on the left, beyond a foreground with a horseman and two dogs, is a far-spreading landscape of wooded and barer hills, one of which is crowned with a peel-tower. The clouds in the sky towards the left glow in the yellow sunset, which also touches the foreground here and there, but behind the trees on the right they are darkly purple.

Canvas, 30″ wide by 20″ high.

Exhibited, R.S.A., 1861.

Diploma work.

M'DONALD. John Blake M'Donald, R.S.A.

Born in Boharm, Morayshire, on 24th May, 1829. Entering the Academy of the Board of Manufactures in 1852, he there had the benefit of Scott Lauder's teaching, and he proved himself a promising student in the Life School of the Royal Scottish Academy. Among the earliest of his pictures hung in the annual exhibition of that body was a portrait of Hugh Miller (1857), and to portraiture and figure subjects he devoted himself mainly for the next twenty years. Elected an Associate of the Royal Scottish Academy in 1862, he attained the rank of Academician in 1877. Meanwhile he had visited Venice and other parts of the Continent, and had turned his attention to landscape-painting, practically devoting himself to this branch of art during the rest of his life. He died at Edinburgh on 20th December, 1901. The pictures by which he was best known were those which dealt with Highland and Jacobite incidents.

435. *Glencoe, 1692.*

The wife of one of the murdered clansmen kneels over her dead husband, who lies stretched upon the blood-dabbled snow, and, placing one hand on his breast, she raises the other as if vowing vengeance on

the betrayers. The figures are low in tone, and occupy the foreground at the base of snow-clad and mist-wreathed rocks.

Canvas, 51″ wide by 33″ high.

Signed in lower right corner—" J. B. M'Donald."

Exhibited, R.S.A., 1877.

Diploma work.

M'GREGOR. Robert M'Gregor, R.S.A.

Native of Yorkshire.

459. *"Man goeth forth unto his work and to his labour until the evening."*

In the quiet light of morning an old man, a spade over his shoulder and a glazed jar in his hand, follows a young girl along a canal towpath, which runs parallel with the bottom of the frame. On the farther bank of the canal, which lies in shadow, a few bare tree stems rise in tender relief against the sky.

Canvas, 30″ wide by 18½″ high.

Signed to right—" Robert M'Gregor, 1888."

Exhibited, R.S.A., 1889.

Diploma work.

M'KAY. William Darling M'Kay, R.S.A.

Native of Gifford, Haddington.

409. *Turnip Singlers.*

In the foreground, under a blue sky with floating clouds of faint yellow and purple grey, on the slope of a field which rises sharply on the left until its ridge cuts against the sky, a number of men and women are singling turnips, which run in rows up the hill. The grieve, in the left foreground, consults his watch, while in the hay field on the farther side of the hedge on the right the workers are already going home

Canvas, 40″ high by 32″ wide.

Signed in lower left corner—" W. D. M'Kay, 1883."

Exhibited, R.S.A., 1883.

Reproduced in *Magazine of Art*, 1883.

Diploma work.

MACNEE. Sir Daniel Macnee, P.R.S.A.

Born at Fintry, Stirlingshire, in 1806. Resident in Glasgow from his infancy, he received his art training from a landscape-painter, John Knox, in whose studio he worked alongside Horatio

M'Culloch and W. L. Leitch. About the age of seventeen he was employed by Dr. James Brown to make large anatomical drawings to illustrate his lectures. Two years later he engaged himself to paint snuff-boxes at Cumnock, but within a month W. H. Lizars, having seen some of his anatomical drawings, offered him work in Edinburgh. During his residence in Edinburgh he studied at the Academy of the Board of Manufactures, and also received many commissions for portraits in chalk. Returning to Glasgow in 1830, he established himself there as a portrait-painter, and had many distinguished sitters in the course of his long career. At the Paris Exhibition of 1855 his portrait of Dr. Wardlaw gained him a gold medal, and the University of Glasgow conferred on him the honorary degree of LL.D. Macnee had been admitted to the Scottish Academy in 1829, and in 1876 that body chose him to succeed Sir George Harvey as President. This was followed by his removal to Edinburgh, and by his knighthood. He died at Edinburgh on 17th January, 1882. His reputation was made as a portrait-painter, but he occasionally painted fancy and genre subjects.

253. *Horatio M'Culloch.*

(*See* Biographical Notice.)

Head and shoulders directed to left; the face fully three-quarters; soft brown hair, worn long, moustache, dark grey eyes; black coat with a little bit of white collar showing above; dark brown background.

Canvas, 30″ high by 25″ wide.

Exhibited, R.S.A., 1859.

Presented to the Royal Scottish Academy by the painter, 1859.

411. *The Bracelet.*

A dark-haired lady in a decolleté white satin gown sits among red cushions and leans her head to the side as she clasps a bracelet on her left arm. Other jewels lie on her lap, and a black-and-tan spaniel on the left tries vainly to attract her attention. The figure is three-quarter length, and the background is a ruddy curtain.

Canvas, 39″ high by 32″ wide.

Signed in right lower corner—" Daniel Macnee, R.S.A."

Diploma work.

M'TAGGART. William M'Taggart, R.S.A.

Native of Campbeltown.

429. *Dora.*

" But when the morrow came, she rose and took
The child once more, and sat upon the mound;
And made a little wreath of all the flowers
That grew about, and tied it round his hat
To make him pleasing in her uncle's eye."

Tennyson's *Dora.*

On a flower-spangled mound in the foreground a young woman sits with a child leaning against her knees, looking straight out from the picture. She is placing a wreath of white gowans and red poppies upon his sunny hair, and he smiles and his blue eyes twinkle with pleasure as he raises his hands to his head. The sunshine falls upon them, but the child's face, all save the tip of his nose, is in shadow. Behind spreads a golden harvest-field, on the far side of which, to the right, among the busy reapers, an old man stands watching the group, and farther off the landscape trembles in the autumn haze.

Canvas, 46″ high by 38″ wide.

Signed in lower left corner—" W. M'Taggart, 1869."

Exhibited, R.S.A., 1868 ; R.A., 1869.

Reproduced in *Art Journal*, 1894.

Diploma work.

MARSHALL. William Calder Marshall, R.A., H.R.S.A.

Born in Edinburgh in 1813. After being educated at the Royal High School and the University of his native town, he determined to adopt sculpture as a profession. His studies were pursued in the studios of Chantrey and Bailey, and also in Rome. Thereafter he practised for a time in Edinburgh, but in 1839 he removed to London, ultimately settling there. He speedily attained distinction, being elected Associate of the Royal Academy in 1844 and Academician in 1852. On his election as A.R.A. he resigned the Associateship of the Royal Scottish Academy, to which he had been appointed in 1840, but at a later date the Royal Scottish Academy enrolled him among its honorary members. For services rendered in connection with the Paris Exhibition of 1878 he was named Chevalier of the Legion of Honour. He died in London on 16th June, 1894. Perhaps his more characteristic works were of ideal or classical subjects, such as " Sabrina," " Eve," and " Hebe," but he also executed a number of important memorial statues.

26. *Hebe.*

The naked goddess sits upon a highish tree stump with the right foot upon the ground before her and the left crossed behind, the heel resting against the stump. Her head is slightly bowed, in her right hand, hanging by her side, is a wine-jug, and at her feet a broken goblet lies. Her left hand rests upon the raised knee, the fingers playing with the corner of the drapery on which she sits. Round her brow is a fillet, above which her hair is knotted, while behind it falls in ringlets on her neck.

White marble, slightly marked with grey ; total height, 53½″.

Inscribed to left—" W. C. Marshall, Rome, 1837."

Exhibited, R.S.A., 1839.

Bequeathed by Mr. Douglas Cheape, 1861.

MARTIN. David Martin.

Born in 1737 at Anstruther, where his father was parish schoolmaster. A pupil of Allan Ramsay in London, he studied also at the Drawing Academy in St. Martin's Lane, and he is known to have paid a short visit to Rome, being summoned thither by Allan Ramsay. Entering on practice as a portrait-painter in London, he was appointed Limner to the Prince of Wales, but in 1775 he settled in Edinburgh, making occasional visits to London, where he retained a connection. He died in 1798. He also was successful as an engraver both in mezzotint and in line, his chief line engraving being that of Lord Mansfield after his own full-length portrait.

249. *Portrait of Himself.*

Bust. The shoulders turned somewhat to the left; the head, which inclines towards the left, turned to the right, and lit from the right front. A youth with a bright yet clear complexion, grey eyes, and yellow hair; his dress is a black coat, a crimson waistcoat, and loose white shirt.

Painted about 1760.

Canvas, 20″ high by 16″ wide.

Of this portrait Martin painted a replica, and presented it to his master, Allan Ramsay, in the possession of whose descendants it remained until it was sold with part of Lord Murray's collection.

Presented by his relatives, the Misses Bryce, to the Royal Scottish Academy.

MELVILLE. Arthur Melville, A.R.S.A., R.W.S.

A native of East Linton, where he was born in 1855, Arthur Melville studied in Edinburgh in the life-school of the Royal Scottish Academy and with Mr. J. Campbell Noble, and then went to Paris, where and in the country he painted a number of water-colours and a few oil pictures which attracted attention when shown in Edinburgh. Going to Egypt in 1881, and travelling there and in India, Persia, and Asiatic Turkey for two years, he made many brilliant drawings of life in the East and developed an original and vividly impressionistic style, which he subsequently elaborated and simplified still further in a series of important water-colours of scenes and incidents in Spain, Morocco, and Italy. More rarely he painted Scottish and English landscape in a forceful and decorative manner. But while his most distinctive achievement was in water-colour, he worked in oil also, and his later years were devoted chiefly to that medium, in which he produced some striking portraits and a few powerful pictures. Elected A.R.S.A. in 1886, he went to London a few years later, and died at Witley in Surrey in 1904. He was intimately associated with some of the more recent developments in Scottish painting.

Christmas Eve.

"AND THERE WAS NO ROOM FOR THEM IN THE INN."

The Virgin, wrapped in a purple robe, and St. Joseph, who, wearing a buff burnous, walks on the nearer side of the ass on which she rides, have just reached the inn. It is night, and in the moonlight the central group and the vine-clad porch cast shadows upon the ground and the grey-blue wall behind.

Canvas, 72″ wide by 76″ high.

One of four large pictures illustrating Christmas Carols upon which the artist had been engaged for a considerable time, it was not quite finished when he died.

Exhibited, R.S.A., 1905, and at the Memorial Exhibitions of Melville's work held in London in 1906, and in Glasgow in 1907.

Reproduced in the catalogue of the Melville Exhibition, 1906.

Purchased from Mrs. Melville, 1907.

A Moorish Procession.

Moving towards us along a street bounded on either hand by white-walled houses comes a procession of dusky-faced Arabs, clad in robes of soft white, grey, and brown, with touches of vivid colour, blowing trumpets, beating drums, and clashing cymbals. Beneath two high horseshoe arches, one of which has a coloured canopy over it, on the left, are groups of spectators, and on the raised side-walk on the other side are one or two more. The vista of shadowed street, for a yellow awning hangs from wall to wall, is closed some distance away by a cluster of high white houses glistening in sunshine against a blue sky.

Water-colour; paper, 31¾″ wide by 23¾″ high.

Inscribed in left lower corner—"Tangiers, Arthur Melville, '93."

Exhibited, R.S.A., 1894; St. Louis, 1895; Liverpool, 1896; Manchester, 1897; London, 1906; Glasgow, 1907.

Reproduced in the "Royal Scottish Academy" number of *The Studio*, 1907, and in James L. Caw's *Scottish Painting, Past and Present*, 1908.

Purchased from Mrs. Melville, 1907.

MORLAND. George Morland.

Born in London on 26th June, 1763, he inherited artistic qualities, for his grandfather and father were both artists, as was also his mother, who was French. He was a student of the Royal Academy, and when young was constantly employed by his father, who was also a dealer in pictures, to make copies for sale of Flemish and Dutch masters. In this way he became acquainted with the works of these artists, and acquired a wonderful facility of invention and

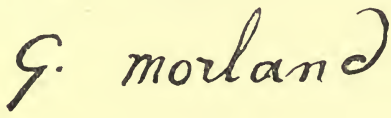
rapidity of execution. To Morland belongs the credit of being one of the first English artists to use incidents of the common life at his own door as subjects for his pictures. At first he produced landscapes, but afterwards confined himself mainly to subjects taken from rural and coast scenes, in which appear potboys, coachmen, jockeys, fishermen, smugglers, and gipsies, with whom the artist consorted frequently. Farmyard scenes, with horses and domestic animals, rendered with great knowledge and facility, were also favourite subjects for his brush. His best period was between 1788, in which year he was elected a Fellow of the Incorporated Society of Artists, and 1794; and between these dates most of his finest work was produced. His pictures had great popularity in his own day, and that has not yet declined. Morland, although a man of undoubted genius as a painter, unfortunately contracted early in life intemperate habits, and he died in London on 27th October, 1804.

135. *The Stable Door—A Study.*

A white and a piebald horse stand in the middle of the picture with their heads towards the right, where in the distance a hillside is seen past the end of the stable which forms the background in the centre and left, and at the door in the left corner are two men.

Canvas, 15″ wide by 13″ high.

Signed in lower left corner—



Purchased at the sale of the Gibson-Craig Collection, 1887.

MULREADY. William Mulready, R.A.

Born at Ennis, County Clare, Ireland, on 1st April, 1786. His parents having removed to London, he entered the schools of the Royal Academy in November, 1800, having previously had some direction in his studies from John Graham, who was subsequently Wilkie's master in Edinburgh. The first pictures which he showed at the Royal Academy (1804) were landscapes, but he soon turned to figure-subjects, and ultimately did his most important work in genre-painting. The Royal Academy elected him Associate in November, 1815, and Academician in February, 1816. His life was a busy one, occupied not only with subject-pictures, but also with portrait-painting and the designing of illustrations, of which may be mentioned those to the *Vicar of Wakefield.* He died in London on 7th July, 1863.

379. *Bathers.*

A group of one draped and three nude female figures on the foreground rocks beside a river; a little farther off a few more, and, to the right, up to the waist in the water, one bathing. The flesh is tinted with red; the other parts and the landscape setting are in black chalk.

Black and red chalk, paper, 55″ wide by 43″ high.

Presented by Mr. John Heugh to the Royal Scottish Academy, 1864.

NASH. Joseph Nash.

Born at Great Marlow, Buckinghamshire, on 17th December, 1809. A water-colour painter, he showed a preference for mediæval architecture and cognate themes, and he also published many illustrated works on these subjects. Among these may be mentioned his drawings on stone of Wilkie's "Oriental Subjects." He became a full member of the Water-Colour Society in 1842, and died at Bayswater on 19th December, 1878.

299. *Hall at Boddington.*

It is lit from both sides, it has a fine Gothic timber roof and a tiled floor, and in the panelled walls portraits are inserted. Beside a red-covered table in the middle are two small figures; the space between the windows is occupied by cabinets and tables, and from the roof candelabra hang.

Water-colour, paper, 14¾″ high by 13″ wide.

Signed in right lower corner—"Joseph Nash, 1830."

Scott Bequest.

NASMYTH. Alexander Nasmyth, H.R.S.A.

Born in Edinburgh on 9th September, 1758. His father was an architect and builder. At the Academy of the Board of Manufactures the lad was a pupil of Alexander Runciman, and, before he was seventeen, Allan Ramsay carried him off to work in his studio in London. In 1778 he began to practise in Edinburgh as a portrait-painter. Among his patrons was Patrick Miller of Dalswinton, who was then devoting his energies to the invention of a steam-boat, and the necessary experiments absorbed much of the artist's time. After a sojourn of two years (1782–4) in Italy, Nasmyth resumed the painting of portraits and portrait-groups in Edinburgh, his most famous sitter being Robert Burns (1787). Afterwards he turned his attention chiefly to landscapes, and achieved his greatest artistic success in this field. But he was also a clever architect, and he was in great request as a landscape gardener. Many of the ablest artists

of the Scottish school owed much to his tuition and advice, and the Scottish Academy in 1832 paid him the merited compliment of electing him an honorary member. He died on 10th April, 1840. Among his children were Patrick Nasmyth, the landscape-painter, and James Nasmyth, the inventor of the steam hammer. Wilkie called him "the founder of the landscape school of painting of Scotland."

183. *Stirling Castle.*

On the left tall dark trees grow on a rocky bank, near which several figures rest on the bank of a stream which runs towards the right, and on the farther side of which a clump of trees stands on rising ground. On the left, beyond a stretch of wooded country, is Stirling Castle; in the centre the Forth lies in middle distance, and on its farther shore a chain of hills shows grey under an evening sky.

Canvas, 46″ wide by 33″ high.

Painted for and exhibited at Royal Institution, Edinburgh, 1827.

NASMYTH. Patrick Nasmyth.

Son of Alexander Nasmyth the landscape-painter, born at Edinburgh on 7th January, 1787. Removing to London when he was about twenty years of age, he exhibited at the Royal Academy in 1809, and achieved considerable success, earning for himself the title of the English Hobbema. Besides exhibiting frequently at the Royal Academy, he contributed largely to the exhibitions of the Society of Associated Artists in Edinburgh, which began in 1808. He died at Lambeth on 17th August, 1831.

387. *Heath, with Leith Hill, Dorking.*

A road enters on the right and runs into the picture; over the grassy roadside on the left is an expanse of landscape bounded by hills; and on the right, at some little distance from the road, some cottages and stunted trees.

Black lead pencil, paper, 13½″ wide by 9½″ high.

Scott Bequest.

NICHOLSON. William Nicholson, R.S.A.

Born at Ovingham-on-Tyne on 25th December, 1781. A portrait-painter, he first exhibited in the Royal Academy in 1808. Six years later he settled in Edinburgh and established a good practice, his portraits in water-colour and his miniatures being much in request.

Taking a leading part in the revolt of the younger artists against the Royal Institution, he was in 1826 appointed first Secretary of the Scottish Academy, which was then founded. He died in Edinburgh on 16th August, 1844. In addition to painting in oil and water-colour, he etched a series of portraits of Scottish literary men of the day, which were published with biographical notices.

334. *George Thomson.*

B. 1759. He was a Friend of Robert Burns, and made a Famous Collection of Scots Songs. D. 1851.

Head and shoulders, shaven and spectacled face turned towards the right, curly hair over high forehead, white stock, dark coat, his left arm resting on back of chair.

Water-colour, paper, 10½″ high by 8½″ wide.

Etched by the painter in 1817.

Presented by Mr. Thomson's daughters.

NICOL. Erskine Nicol, R.S.A., A.R.A.

Born in Leith on 3rd July, 1825. Starting life as a house-painter's apprentice, he attended the classes in the Trustees' Academy (where he studied under Sir William Allan and Thomas Duncan), and raised himself to the position of drawing-master in Leith High School. Subsequently he received an appointment under the Science and Art Department in Dublin, and during his four years' residence there he familiarised himself with those idiosyncrasies of Irish character which supplied themes for some of the most successful pictures of his maturity. Having returned to Edinburgh, he confined his energies to painting, becoming a regular exhibitor at the exhibitions of the Royal Scottish Academy, of which body he became an Associate in 1855, and an Academician in 1859. In 1862 he removed to London, where his success gained him the Associateship of the Royal Academy in 1868. He died at his home in Feltham, Middlesex, on 9th March, 1904.

402. *The Day after the Fair.*

"O woman! in our hours of ease,
Uncertain, coy, and hard to please.
. . . . . .
When pain and anguish wring the brow,
A ministering angel thou."

In an Irish cabin, lit from the left by a little window in which a crucifix hangs, and, in the centre, by the cold light coming down the chimney, an Irishman, bandaged and in pain, sits nursing himself after

yesterday's outing, while his wife, seated with her back towards us prepares a cup of tea at the fire for the sufferer.

Canvas, 33″ wide by 22″ high.

Signed to left —" E. Nicol, R.S.A., 1860."

Exhibited, R.S.A., 1860.

Diploma work.

244. *An Irish Emigrant landing at Liverpool.*

In the centre stands the tall figure of the " Emigrant," clad in long frock coat, bright red cravat, brownish-yellow trousers, and tall hat. He carries a bag over the right shoulder and a walking-stick in his left hand. A boy bootblack has accosted him and another lad is running alongside. In the background, on the left, a negro sailor is explaining a bill to a distressed-looking Irish girl, while, on the right, the quay and shipping stretch into the distance under a cool grey sky.

Canvas, 56½″ high by 40½″ wide.

Signed and dated in lower right corner—" Erskine Nicol, A.R.A., /71 "

Presented by Sir A. Oliver Riddell, 1905.

NISBET. Robert Buchan Nisbet, R.S.A.

Native of Edinburgh.

460. *Landscape with Hail Cloud.*

Over a wide expanse of brown moorland with snow-clad hills in the distance, a dense cloud, with ragged edges, hangs, as if ready to break ; to the left the blue sky is seen. The middle distance is occupied by brown trees, and in the near foreground, among long withered grass, some sheep are feeding.

Water-colour, paper, 36″ wide by 30″ high.

Signed in lower left corner—" R. B. Nisbet."

Diploma work.

NOBLE. James Campbell Noble, R.S.A.

Native of Edinburgh.

428. *Half-tide Rocks.*

The sea surges about the foreground rocks, and farther off, on the left, bursts in a cloud of spray over the seaward edge of a flat reef. The sky is filmy grey and white, through which the blue beyond makes itself

felt; the water, on which several boats sail in a brisk breeze, is greenish-blue mingled with purple-grey.

Canvas, 50½″ wide by 32″ high.

Signed in lower right corner—" J. Campbell Noble, '92."

Exhibited, R.S.A., 1893.

Diploma work.

NOBLE. Robert Noble, R.S.A.

NATIVE OF EDINBURGH.

446. *Summer Time.*

At the foot of a bank of trees, running from right to left, a stream flows towards the spectator. It is crossed by a weir and a foot-bridge, near which are two figures fishing. On the right, a tall bare tree shoots into a summer sky of great brilliancy filled with floating cloud. A warm tone pervades the landscape, and a soft light outlines the various objects in the foreground. The picture is painted from a point near the bed of the river.

Canvas, 66″ high by 36″ wide.

Signed in lower right corner—" R. Noble."

Exhibited, R.S.A., 1901.

Diploma work.

OPIE. John Opie, R.A.

Born at St. Agnes, near Truro, in May, 1761. His father, a master carpenter, designed him for his own trade, but the lad had a strong propensity for art, and essayed portrait-painting. His efforts excited the interest of Dr. Wolcott (Peter Pindar), who in 1780 carried him to London, and there for a time the " Cornish Wonder " was the fashionable craze. When commissions for portraits came to an end, he turned first to genre and then to historical subjects, attaining such a position that in 1786 he became Associate of the Royal Academy, and in 1787 Academician. In 1806 he succeeded Fuseli as Professor of Painting in the Academy. He died on 9th April, 1807, and was buried in St. Paul's. His wife, Emilia Opie, was a popular authoress.

224. *Portrait of the Artist.*

Bust portrait. The head, with long brown flowing hair, is turned three-quarters to the right, while the eyes look towards the spectator. Dressed in black, white necktie, and light-brown overcoat, he grasps firmly in his right hand a palette and brushes. Rich dark-brown background.

Canvas (oval), 27½″ high by 23½″ wide.

Painted for Alderman John Boydell, 1789.

Bequeathed by Mr. Patrick Shaw, 1903.

PARK. Patric Park, R.S.A.

Sculptor, born at Glasgow on 12th February, 1811. After receiving a good education, he was apprenticed to a builder at the age of 14, working for a time at Hamilton Palace as a stone-carver. Later he studied in Rome for two years under Thorwaldsen, to whom he had an introduction from the Duke of Hamilton. He executed many busts and other subjects, among them a colossal statue of Wallace. He was elected an Associate of the Royal Scottish Academy in 1849, an Academician in 1851, and died at Warrington on 16th August, 1855.

22. *D. O. Hill, R.S.A.*

(*See* Biographical Notice.)

The handsome face, surrounded by masses of wavy hair, which cover all but the lobes of the ears, is turned well to the left, and the shoulders are covered with drapery, which leave the neck and part of the bust bare.

Marble, total height 32″; circular plinth.

Model exhibited, R.S.A., 1852.

Carved in marble after Park's death by J. Hutchison, R.S.A., for the Royal Scottish Academy.

19. *A Scotch Lassie.*

Bust. The delicate oval face, poised on a graceful neck, inclines forward, and is turned towards the right; the rippling hair lies softly on each side of the broad low brow, and is gathered in a coil behind; and on her breast, in the peaked opening of her bodice, is a cluster of rosebuds.

Marble, total height 27½″.

The model of this bust, which is in reality a portrait of the sculptor's wife, was exhibited at the R.S.A. the year following his death (1855), when the Academy commissioned William Brodie, R.S.A., to carve it in marble. This he did "with some modifications," and the marble was shown at the R.S.A. of 1858.

The property of the Royal Scottish Academy.

PATON. Sir Joseph Noël Paton, R.S.A., LL.D.

Born on 13th December, 1821, in Wooers' Alley, Dunfermline, a town rich in associations with romantic incidents in Scottish history. His father, a designer of patterns for damask, was a man of strongly marked character and tastes—an artist, a Fellow of the Antiquarian Society, a man of sound literary judgment, an earnest and independent thinker on things religious. His mother, Catherine M'Diarmid, who claimed descent, through the Robertsons

of Strowan, from Malcolm Canmore, was deeply versed in Highland tradition and supernatural lore. There is thus no room for conjecture as to the sources whence Sir Noël obtained his wealth of imagination, his religious sentiment, his love of the romantic, his erudition in fairy usages. Encouraged by his father, he drew from earliest years, and by the age of fourteen had illustrated the Bible. In 1839 he entered on a three years' engagement at Paisley as a designer of muslins, devoting his leisure to artistic pursuits. To this period belong two of his earliest paintings—one (in water-colour) of the combat between Bothwell and Balfour as told in *Old Mortality*, the other (in oil) of "Annot Lyle Singing," from *The Legend of Montrose*. In 1843 he entered as a student of the Royal Academy in London. Although he took little advantage of that privilege, he owed to it the beginning of a life-long friendship with Millais. About this time he executed illustrations of Shakespeare, Milton, and Shelley, which attracted some attention. In 1844 he exhibited "Ruth Gleaning" at the Royal Scottish Academy Exhibition. Before he was twenty-four he achieved his first great success, obtaining one of the three premiums of £200 in the Westminster Hall competition of 1845, with a cartoon, "The Spirit of Religion: or, The Battle of the Soul"—a success which he repeated in the competition of 1847, receiving the award of £300 for his "Reconciliation of Oberon and Titania," and his "Christ Bearing the Cross." In 1850 he exhibited the completed "Quarrel of Oberon and Titania," for which the first study is dated January, 1846. Elected an associate of the Royal Scottish Academy in 1847, he was advanced to the rank of Academician in 1850. His pictures of the next ten years included "Dante Meditating the Episode of Francesca" (1852); "The Pursuit of Pleasure" (1855); "Home," a work inspired by the Crimean War (1856); "In Memoriam," commemorating heroism in the Indian Mutiny (1858); six illustrations of "The Dowie Dens of Yarrow" (1860). He was appointed Queen's Limner for Scotland in 1865, and two years later he received the honour of knighthood. Henceforward, although he did not wholly desert the realms of fairyland and romance, his most important works were inspired by religious themes, efforts to realise great moral truths and Christian doctrines in striking pictorial form, of which the engravings brought the artist a world-wide name and influence. Among them may be mentioned "Faith and Reason" (1871); "Lux in Tenebris" (1879); "In Die Malo" (1881); "Vigilate et Orate" (1885), painted for Queen Victoria; "Beati Mundo Corde" (1890). In 1876 Sir Noël received the honorary degree of LL.D. from the University of Edinburgh. On the death of Sir W. Fettes Douglas, in 1891, he was offered the Presidency of the Royal Scottish Academy, but he declined the honour. Of versatile powers as an artist—for he executed several designs in sculpture, besides illustrating in black and white such works as Aytoun's *Lays* and Coleridge's *Ancient Mariner*—he also revealed himself to an appreciative circle of readers as a poet of a true note in his published volumes, *Poems by a Painter* (1861)

and *Spindrift* (1867). He died in his house, 33 George Square, Edinburgh, on 26th December, 1901. In technique, as he himself knew, he was not strong, and perhaps the same may be said of him as a colourist. Little wonder if it were so, when his lack of systematic technical training is considered. But he possessed exceptional command of form and power of drawing, and had the faculty of realising the creations of a cultured and poetic imagination.

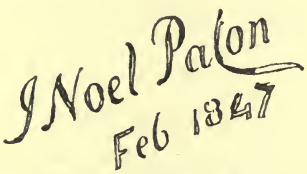
150. *The Reconciliation of Oberon and Titania.*

Midsummer Night's Dream, Act. IV. Sc. i.

In the centre Oberon and Titania stand embraced, while Puck removes the ass's head and reveals Bottom lying asleep. To the left fairies make music and whisper in the ear of a sleeping mortal, and, above the central group, a wreath of fairies floats. Towards the centre of the foreground elves fight with an owl, and on either side, among the flowers and in the hollow trunks of trees, are groups of the fairy folk. The scene is a woodland glade opening on the left on a sky slightly flushed with rosy dawn.

Canvas, 49″ wide by 31″ high.

Signed in left lower corner—



Painted in 1846–7, it obtained one of the Government premiums at the Westminster Hall competition, 1847.

Exhibited, R.S.A., 1847.

Reproduced in Gleeson White's *Master Painters*, 1898.

Photographed by Annan.

Purchased by the Royal Scottish Academy, 1848.

169. *The Quarrel of Oberon and Titania.*

Midsummer Night's Dream, Act II. Sc. i.

In a woodland glade with a vista of forest on the right, and a peep of river landscape under a night sky still slightly glowing with sunset on the left, Oberon upbraids his Queen for her partiality for the Indian boy, who watches him roguishly from her farther side. About this principal group many fairies sport and play; in hollow trees, overgrown with convolvulus, honeysuckle, and quaint fungi, to right and left they play at hide and seek and kiss one another; they flit and fly or lie among the flowers and insects beside the foreground rivulet, and jeer

at a manikin who stands in a square hole in the side of the large Hermes statue of Pan playing the syrinx to the right.

Canvas, 60″ wide by 39½″ high.

Painted in 1849.

Exhibited, R.S.A., 1850.

Reproduced in photogravure for the Royal Association.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1850.

424. *Oberon and Titania.*

First Study for the "Quarrel."

In the centre, before a clump of trees, on each side of which a vista of woodland glade is seen, Oberon, who carries a light lance in one hand, seems to be upbraiding Titania, above whose head a light shines between her gauzy, butterfly-like wings. She is supported by her Indian boy, fair, not dark as in the picture, and about this central group and in the foreground are wreaths of fairies at play. The tree-trunk on the left is balanced on the other side by a statue of Pan. The colour, pale browns, greys, and greens, is little more than monochrome.

Canvas, 25″ wide by 17″ high.

Dated at foot towards right—"Janr. 1846."

Diploma work.

PATON. Waller Hugh Paton, R.S.A.

Born at Dunfermline on 27th July, 1828. He was trained as a pattern designer—his father's occupation—but at the age of twenty he turned his attention to landscape painting, and in 1851 he exhibited in the Royal Scottish Academy pictures which attracted favourable notice. In 1857 he was elected Associate of that body, and in 1868 Academician. Meanwhile (in 1859) he had removed to Edinburgh, and he had also worked in London and abroad. He died in Edinburgh on 8th March, 1895. His landscapes, which were usually scenes in the Highlands, were elaborately and carefully wrought, and for many years he was one of the most popular Scottish painters. He worked in both oil and water-colour, and he also collaborated with his brother, Sir J. Noël Paton, R.S.A., in designing a series of illustrations for Aytoun's *Lays of the Scottish Cavaliers*, which were much admired.

404. *Lamlash Bay, Isle of Arran.*

To the right a road runs between a harvest field in stook and the seashore, which, broken by pool and boulder, crosses the foreground of the picture. Beyond a little wooded promontory, where the road disappears, is the pier with a few boats clustered about it, and farther off

the purple hills extend in a line across the picture under an evening sky, in which a crescent moon hangs low on the horizon on the left.

Canvas, 27″ wide by 14″ high; upper corners circled.

Signed in left lower corner by monogram and dated, 1865.

Exhibited, R.S.A., 1866.

Diploma work.

PERIGAL. Arthur Perigal, R.S.A.

Born at London in August, 1816. Brought early to Edinburgh, he there—like his father, who was a pupil of Fuseli—devoted himself to landscape-painting, finding his subjects chiefly in the Highlands of Scotland. Latterly, however, his frequent visits to Italy and Switzerland led him to extend the range of his practice. He was elected Associate of the Royal Scottish Academy in 1841, Academician in 1868, and Treasurer in 1880. His death occurred at Edinburgh on 5th June, 1884.

410. *Moorland, near Kinlochewe.*

Across a foreground and middle distance of heather and rough grass, where a few shaggy cattle are feeding, a range of rugged mountains rise against a sky of grey clouds through which the sunshine struggles. At a bend of the road, which intersects the picture, a party of travellers moves towards the distance; a broad belt of light falls on the green ridge to the right, and the rest of the foreground lies in shadow.

Canvas, 36″ wide by 22″ high.

Diploma work,

PHILLIP. John Phillip, R.A., H.R.S.A.

Born in Aberdeen on 22nd May, 1817, of humble parentage. When very young he was apprenticed to a house-painter, and from the first manifested an ardent liking for art, and an indomitable energy in his efforts to be an artist. At the age of seventeen, as a stowaway on a coasting brig, he made his first visit to London. He spent three days there, chiefly at the Royal Academy Exhibition, Somerset House, and at the National Gallery, and afterwards worked his passage back to his native city. What he saw in London greatly stimulated his endeavours, and his talent secured for him the patronage of Major Pryse Gordon and Lord Panmure. Under their encouragement Phillip was able to continue his studies, painting at the same time many portraits on commission. In 1836 he became a pupil of Mr. T. M. Joy, a London artist, and in the following year he was admitted to the school of the Royal Academy, and soon took rank among its most distinguished pupils. Returning to Aberdeen in 1846, he painted portraits and subject pictures,

which he exhibited at the Royal Academy. Among the more notable of these were "Presbyterian Catechising," 1847; "A Scotch Fair," 1848; and "Baptism in Scotland," 1850. In 1851, his health having been enfeebled by severe illness, he went to the South of Spain, and lived in Seville for seven or eight months. This visit completely changed the whole current of his art, and led to the production of those glowing colour studies of the people among whom he then lived, on which his future fame was reared. In 1853 he exhibited at the Royal Academy two pictures—"Life among the Gipsies at Seville," and "La Perla de Triana"—the colour and masterly execution of which were greatly admired. Succeeding exhibitions of the Royal Academy were enriched by numerous works, mostly Spanish subjects, with occasionally portraits or incidents of Scottish life. In 1855 was exhibited his well-known "Collecting the Offering at a Scottish Kirk." In 1857 Phillip was elected an Associate of the Royal Academy, and two years later he was admitted a full member—a result due in great measure to the popularity of his picture in the exhibition of that year, entitled "A Huff." In 1860 he exhibited a large work, commissioned by Her Majesty, the subject of which was the marriage of the Princess Royal to Prince Frederick William of Prussia. In this he successfully overcame the difficulty of representing a State ceremonial with all its regulated details, and made the picture a work of art. He also painted the Speaker and a number of the most distinguished members of the House of Commons in deliberation. This was engraved, and has always been ranked as a historical picture of the highest interest and value. Phillip's second visit to Spain was in 1856–7; his third and last in 1860–1. It was during his last residence in Seville that he began his great work "La Gloria," sometimes called "The Spanish Wake," now in this Gallery. In 1865 one of the attractions of the Royal Academy was another of Phillip's great pictures—"The Early Career of Murillo." In 1866 he went to Rome, from which he returned to die on 27th February, 1867.

145. *La Gloria.*

"In Spain when a child dies it is firmly believed it is spared the pains of purgatory and goes direct to heaven. The neighbours consequently assemble at the house of death, and celebrate the event by dancing and feasting."—R.S.A. Catalogue, 1865.

In the extreme left, past a curtain which hangs in a doorway, is a glimpse of a room where a dead child is seen lying on a bed. Just outside, and clutching the edge of the curtain convulsively, the bereaved mother sits in the shadowed porch, heedless of her husband and a friend who try to console her, and quite oblivious to the dancing which is going on in the sunshine to the accompaniment of guitars and castanets played by girls seated towards the right. The central place in this group of merrymakers is occupied by a dancing girl in a soft pink gown and white petticoats, and a tall young man, who stands just beyond posturing. In the background on the right is a house, from the balcony

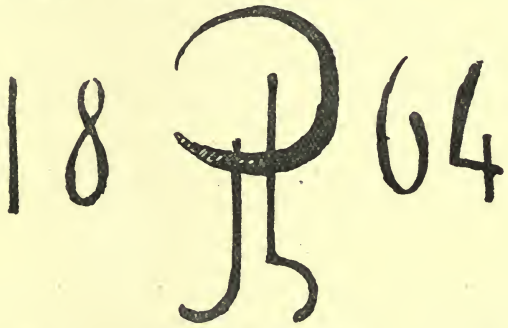
LA GLORIA.

JOHN PHILLIP.

ot which two people watch the "Wake," while in the centre is a glimpse of street under a blue sky against which the dead child's pet bird, liberated from the cage which hangs above the mother's head, is seen flying. The picture is divided by a diagonal line, running downwards from left to right, into broad divisions of light and shade.

Canvas, 91″ wide by 62″ high.

Initialed and dated in lower left corner—



This picture was the principal of some twenty of considerable importance (including the unfinished "Boys Playing at Bull Fighting"), painted or commenced during Phillip's last visit to Spain, 1860–1. It was purchased from the artist by Sir John, then Mr., Pender, at whose sale it became the property of the National Gallery of Scotland. Of the five thousand guineas that the Board gave for it, Mr. J. R. Findlay provided one thousand.

Engraved in line by T. O. Barlow, R.A., 1874.

Reproduced in W. D. M'Kay's *Scottish School of Painting.*

Exhibited, R.A., 1864; R.S.A., 1865; Manchester, 1887; Guildhall 1897.

Purchased 1897.

172. *William Brodie, R.S.A.*

(*See* Biographical Notice.)

Head and shoulders; the body is turned to the right, and the face, strongly lit from the left, is almost full front. Brown hair brushed back from brow, moustache and chin tuft turning grey, bare cheeks; dark coat and neckcloth, white waistcoat; brown background.

Canvas, 20″ high by 24″ wide, within an oval slip.

Exhibited, R.S.A., 1860.

Bequeathed by Mr. William Brodie to the Royal Scottish Academy. Received, 1886.

196. *The Surrender of Breda.*

A reduced copy of the picture by Velazquez (1599–1660) in the Prado, Madrid, executed by Phillip's friend Lundgren, and "gone over" by Phillip himself.

Breda, in North Brabant, after a valiant defence, surrendered to the Spanish forces under the Marquis of Spinola, 2nd June, 1625.

In the centre the Dutch commander, Prince Justin of Nassau, presents the keys of the town to the Spanish General. The Dutch occupy the left, and beyond a brown horse and several officers (the man in a grey cloak beneath the banner is a portrait of the painter), to the right is a long line of Spanish soldiers with spears, from which the picture takes the name of "Las Lanzas." Through this grille of spears and over the heads of the Dutch a flat landscape of grey and blue stretches to a high horizon.

Canvas, 44″ wide by 37″ high.

Dimensions of the original (painted 1646), 174″ wide by 139″ high.

Purchased at Phillip's sale in 1867 by the Royal Scottish Academy.

261. *Portrait of a Lady.*

Unfinished; three-quarter length. A black-haired lady gowned in black sits in a crimson chair towards the right, holding an engraving in one hand and steadying a portfolio with the other. Beyond her is a table with writing materials, and the background is grey with a ruddy curtain to the left. The head of a dog appears in the right lower corner.

Canvas, 30″ wide by 42″ high.

Purchased at the artist's sale, and presented to the Royal Scottish Academy by Mr. Patrick Allan Fraser, H.R.S.A., 1868.

242. *W. B. Johnstone, R.S.A.*

(*See* Biographical Notice.)

Cabinet, three-quarter length. Seated to the left in a light brown leather-covered chair, he leans his right elbow on the nearer arm, lays his hand upon a paper lying on the red-covered table to the right, and turns his head until he looks slightly to the left. He wears a black coat and grey trousers; in the dark background a helmet, two or three vases, and a porcelain statuette stand on a low cabinet or table.

Canvas, 24″ wide by 20″ high.

Signed in left lower corner by monogram and dated, 1861.

Exhibited, R.S.A., 1861.

Presented by Mrs. W. B. Johnstone, 1868.

245. *Mrs. W. B. Johnstone.*

A young woman with brown hair and eyes leans against crimson cushions in the corner of a sofa. She looks towards the right and wears a lace shawl, something like a mantilla, on her hair, a loose pink jacket trimmed with brown, and a black skirt. Her right hand rests

on the neck of a yellow-brown terrier, which, sitting on the sofa, lays its head on her lap. Grey background, with brown cabinet to left over sofa.

Canvas, 24″ wide by 20″ high.

Signed in left lower corner by monogram and dated, 1861.

Exhibited, R.S.A., 1861.

Presented by Mrs. W. B. Johnstone, 1868.

251. *Spanish Boys Playing at Bull-fighting.*

Towards the centre, about a boy, who has a board, to which bull's horns are fixed, tied to his bent shoulders, other boys are gathered, using their jackets as the *chulos* used their cloaks, while just in front of the "infuriated animal," and to the extreme right, a little fellow stands playing the matador with a wooden sword and an improvised *muleta*. On the outer edge of the central group a woman bends over a boy who has fallen, and still farther to the left is a young woman with a baby in her arms; in front a street cur barks excitedly, and a few onlookers are indicated on the farther side. Unfinished: the figures boldly brushed in, the principal faces finished, and the dominant colours of the costumes indicated; the brown primed canvas forms the background.

Canvas, 86″ wide by 54″ high.

Brought from Spain, where it was commenced during the artist's last visit (1860–1), in its present state. The Royal Association for the Promotion of the Fine Arts commissioned him to complete it for the National Gallery of Scotland, but he died before it was carried further, and the committee of the Association decided to take the picture as it was, and paid the full price previously agreed upon.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1867.

349. *Interior of Seville Cathedral.*

Between the shafts of two grouped columns, on the left, stands a tall holy-water font surmounted by a crucifix. A shadowed archway filled with an iron grille (indicated in charcoal) occupies the right.

On tinted paper, in water and in body-colour, 20″ high by 14″ wide.

Inscribed in lower left corner—"Seville Cathedral."

This and the following five drawings were purchased at Phillip's sale in 1867 by the Royal Scottish Academy.

353. *An old Doorway and House at Segovia.*

The porch, formed in the corner of the house, occupies the centre of the drawing with the door towards the right. The sunshine falls on the lower part of the white wall, but the upper is shadowed by the porch.

Water-colour, tinted paper, 20″ high by 14″ wide.

354. *An Interior, Seville.*

A window, on the left, with a green-painted shutter, and beside that a chair; on the right a doorway, surmounted by a picture, with a crucifix on the wall beside it.

Water-colour, tinted paper, 16″ wide by 14″ high.

355. *An Old Doorway and House at Segovia.*

A circular-headed doorway opening beneath a porch, supported by a pillar, in the corner of the house.

Water-colour, tinted paper, 20″ wide by 14″ high.

Inscribed in lower right corner—" Segovia."

359. *The House occupied by Phillip at Seville.*

A high and narrow apartment or passage with a door at the farther end, and lit from the left by a window in an arched opening.

Water-colour, tinted paper, 20″ high by 14″ wide.

372. *A Street Scene in Toledo.*

Brilliant light falls from the left upon the corner of an old house with a balconied window on the top storey. Over the roof, to the right, is the top of a spire, and on the left a glimpse of deserted street.

Water-colour, tinted paper, 20″ wide by 14″ high.

Inscribed in lower right corner—" Toledo."

PROUT. Samuel Prout.

Water-colour painter, born at Plymouth on 17th September, 1783. An assiduous student of nature, he accompanied John Britton into Cornwall in 1801 to make drawings for the latter's " Beauties of England and Wales." The success of these drawings led to his settling in London, and in 1815 he was admitted to the Water-colour Society. A visit to the Continent three years later turned his attention to those studies of architecture and architectural remains for which he became so well known. He died at Camberwell on 9th February, 1852.

389. *Andernach on the Rhine.*

Towards the right a circular tower stands on a pier at which a sloop is lying. The flat tree-fringed bank of the river runs on into the distance

on the left, and to the right of the tower, and beyond the merchandise on the quay, are roofs and spires.

Black-lead pencil, paper, 14½″ wide by 10¼″ high.

Inscribed in right lower corner—" Andernach."

Scott Bequest.

RAEBURN. Sir Henry Raeburn, R.A.

Born on 4th March, 1756, at Stockbridge, Edinburgh, where his father was a yarn-boiler. Left an orphan when only six years of age, he received his education at Heriot's Hospital, and at fifteen was apprenticed to Mr. Gilliland, goldsmith and jeweller, whose attention was attracted to the artistic abilities of Raeburn by certain miniatures which he painted. His master on that account introduced him to David Martin, a portrait-painter of repute of his day, who gave him occasional hints, and lent him some pictures to copy. Raeburn, having arranged for a commutation of his apprenticeship, began in earnest his artistic career and by indomitable perseverance overcame many obstacles. He commenced painting life-size portraits in oil, and received numerous commissions. After his marriage he went to London, bearing an introduction to Sir Joshua Reynolds, on whose advice he went to study in Italy, and remained for two years. He returned to Edinburgh in 1787, and at once took the foremost place as a portrait-painter. In 1795 he built a large and handsome studio in York Place, the spacious lower floor of which was used for some of the early exhibitions of the Society of Scottish Artists and the Royal Institution. There he painted the portraits of the eminent group of Scotsmen who adorned literature and law in Edinburgh at that period, as well as those of many noblemen, ladies, and gentlemen throughout Scotland. Among others were Sir Walter Scott, Henry Mackenzie, Dugald Stewart, Professor Wilson, Lord Eldin, Lord Newton, and Dr. Alexander Adam. These portraits, broad and effective in their treatment, real and harmonious in colour, masterly in execution and of great style, are held in the highest repute. Honours flowed in upon the artist. In 1812 he was elected President of the Society of Scottish Artists; in the same year he became an Associate of the Royal Academy, at which he had begun to exhibit in 1792, and an Academician in 1815. He was also a member of the Academies of Florence, South Carolina, and New York. In 1822, on the occasion of the visit to Edinburgh of George IV., he was knighted, and shortly afterwards was appointed His Majesty's Limner for Scotland. These later honours he did not long enjoy, having died on 8th July, 1823, in the 68th year of his age.

146. *Mrs. Campbell of Ballimore.*

MISS CHRISTINA LAMOND DRUMMOND, WIFE OF COLONEL DOUGALD CAMPBELL OF BALLIMORE.

An elderly but fresh-complexioned lady, seen three-quarter length, seated to the right in a green garden seat beneath a grey tree trunk and russet foliage. Her costume is a white dress with an overgown of greenish grey and a black shoulder cape, the ends of which fall in front, and one hand is gloved in grey. Her eyes are brown, and on her grey hair is a white 'kerchief.

Canvas, 50″ high by 40″ wide.

Painted about 1795.

Photographed by Annan.

Bequeathed by Lady Riddell, 1897.

143. *Mrs. Kennedy of Dunure.*

WIFE OF THOMAS KENNEDY OF DUNURE, AND DAUGHTER OF JOHN ADAM, ARCHITECT.

Three-quarter length. She sits to the left in a red-covered arm-chair wearing a long green cloak with a white lining, which, hanging open in front, shows a green gown below, and a close-fitting white cap, almost covering her hair. Turned slightly towards the right, the face is lit from above on that side; the right elbow rests on the arm of the chair, and the left hand lies on her lap. A crimson curtain is looped up on the right to show a distant view of Dunure Castle.

Canvas, 50″ high by 40″ wide.

Painted about 1811.

At Dalquharan Castle, Ayrshire, the seat of the Kennedy family, there is another version of this portrait.

Photographed by Annan.

Presented to the Royal Scottish Academy by Mr. John Heugh, 1877.

174. *Mrs. Scott Moncrieff.*

MISS MARGARITTA MACDONALD, WIFE OF MR. R. SCOTT MONCRIEFF, AFTERWARDS SCOTT MONCRIEFF WELWOOD.

Head and shoulders. The figure is turned towards us, but the head, beautifully poised on the thin neck, looks to the right, and is tilted backwards. Her hair clusters in a big wavy curl on each brow, shadowing her eyes, for the light falls from the left front, and the farther cheek melts softly into the dark brown background. Over her low square-cut gown of mellow-white she wears a loose red cloak, which envelops her shoulders, and, hanging open in front, is caught together again near the bottom of the canvas.

Canvas, 30″ high by 25″ wide.

Etched by C. O. Murray for the *Portfolio*, 1879.

Engraved in mezzotint by Thomas G. Appleton, 1887.

Photographed by Annan.

Bequeathed to the Royal Scottish Academy by Mr. R. Scott Moncrieff Welwood of Pitliver, 1854.

MRS. CAMPBELL OF BALLIEMORE.

RAEBURN.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

LORD NEWTON

RAEBURN.

176. *Lord Newton.*

CHARLES HAY OF NEWTON. B. 1740. CALLED TO THE BAR 1768, HE BECAME A LORD OF SESSION IN 1806. D. 1811.

Bust portrait. While the round and ruddy shaven face looks straight out, the shoulders, enveloped in the red of a Judge's robe, are turned slightly to the left. Light falls from the left front, and is concentrated upon the face and upper part of the white bands; the background is very dark brown, the lower part of the figure obscured in shadow.

Canvas, 30″ high by 25″ wide.

Engraved in mezzotint by Charles Turner, 1814.

Photogravure in *Portfolio*, 1887.

Engraved on wood by Timothy Cole for *The Century*, 1898.

Photographed by Annan.

Bequeathed by Mrs. Malcolm Laing, 1864.

162. *John Wauchope, Esq., W.S.*

BORN, 1751. ADMITTED W.S., 1774. DIED, 1828.

To waist. Leaning back in a chair, the figure is turned towards the left, while the genial face is almost full front and slightly inclined to one side. He wears a double-breasted white waistcoat and a very dark blue coat, and the left arm, brought across the lower edge of the picture, is obscured by a cast shadow. Warm dark-grey background.

Canvas, 30″ high by 25″ wide.

Photographed by Annan.

Presented by Rev. H. B. Sands, 1884.

217. *Mrs. Hamilton.*

MISS HARRIET WYNNE, DAUGHTER OF RICHARD WYNNE, AND WIFE OF JAMES HAMILTON OF KAMES.

Full length. Dressed in a high-waisted and perfectly simple white gown cut low at the throat, and wearing round her shoulders a red shawl with a narrow border and patterned corners, she stands with her right arm resting on a tree trunk which intersects the picture diagonally from left to right. Her figure is turned to the left, and her left arm, swathed in the shawl, being placed akimbo, the shawl falls to the ground on that side. The face is lit from above on the right, and the light and shade is marked definitely. Background of low-toned sky, with a dark, woody, landscape low down on the left.

Canvas, 94″ high by 60″ wide.

Photographed by Annan.

Presented by Sir Wm. Stirling Maxwell, Bart., K.T., 1876.

210. *Portrait of Alexander Bonar, Esq.*

MR. BONAR OF RATHO WAS BORN IN 1750 AND DIED IN 1820. HE WAS A PARTNER IN RAMSEY, BONAR & CO., BANKERS, EDINBURGH.

Slightly turned to the left, the full face, marked by soft vertical folds down the cheeks and by a double chin, is lit from the left front. The

eyebrows are strongly indicated by shadow below, and the bald forehead is fringed with thin white hair. He wears a black coat which comes high at the neck, and a white neckcloth. The background is a ruddy curtain, showing a small piece of grey wall over his right shoulder.

Canvas, 30″ high by 25″ wide.

Photographed by Annan.

Originally a three-quarter length, this portrait was cut to its present size because the figure and background were by another hand The canvas is under an oval slip.

Presented by his grand-daughter, Miss S. A. Fleming, Edinburgh, in fulfilment of the wish of her brother, Mr. Alexander Bonar Fleming, of Hillwood, Corstorphine, 1900.

215. *Portrait of Mrs. Bonar.*

Miss Sarah M'Call, daughter of John M'Call, of Glasgow, and wife of Alexander Bonar of Ratho.

Bust portrait. A middle-aged and comely woman, she wears a black gown, a white fichu, and a white muslin cap from under which her brown hair hangs in curls on each side of her brow, shadowing her dark blue-grey eyes. The head, turned very slightly to the right and strongly lit from above on the left front, is relieved against a simple background of warm greenish-grey.

Canvas, 30″ high by 25″ wide.

Photographed by Annan.

Like the companion portrait of Mr. Bonar, this was originally a three-quarter length, and was cut to its present size for a similar reason. The canvas is under an oval slip.

Presented by her grand-daughter, Miss S. A. Fleming, Edinburgh, in fulfilment of the wish of her brother, Mr. Alexander Bonar Fleming, of Hillwood, Corstorphine, 1900.

195. *Alexander Adam, LL.D.*

Born in 1741, Dr. Adam was Rector of the High School, Edinburgh, from 1768 until his Death in 1809.

Three-quarter length. Seated to right, almost front view, with his right hand extended and holding in his left (the elbows rest on the arm of the chair), finger in place, a book. The refined and genial face is lit from above on the left, the high light falling about the middle of the bald forehead. He wears a black academic gown over a black costume, and the background is cool brownish-grey.

Canvas, 49″ high by 39″ wide.

Painted for fourteen of Dr. Adam's pupils, it hung in the High School until 1860, when it was presented to the National Gallery by the survivors.

Engraved in mezzotint by Charles Turner, 1809.

Photogravure in James L. Caw's *Scott Gallery*.

Photographed by Annan.

194. *Major William Clunes.*

NATIVE OF SUTHERLANDSHIRE, COLONEL OF THE SUTHERLAND FENCIBLES, AIDE-DE-CAMP IN INDIA TO SIR HECTOR MUNRO, AND CAPTAIN (1809) IN THE 50TH REGIMENT. HE SERVED IN THE PENINSULAR WAR, AND IN THE LIFE OF SIR CHARLES JAMES NAPIER, BY LIEUTENANT-GENERAL SIR W. NAPIER, MENTION IS MADE OF "CAPTAIN" CLUNES BEING PRESENT AT THE BATTLE OF CORUNNA, 16TH JANUARY, 1809.

Full-length. The tall commanding figure, attired in scarlet tunic with stand-up collar and stock, lace ruffle at the neck, fur-trimmed military cloak, dark-grey breeches and Hessian boots, stands, with head turned slightly to the right, looking straight out. The right hand is at the waist and the left rests upon the back of the chestnut-coloured charger, which, with flanks turned towards the spectator, occupies the right. Conventional landscape background, with tree trunk crossing the sky from left to right. Light falls from the right front.

Canvas, 96″ high by 60″ wide.

Photogravure in *Art Journal*, 1905.

Bequeathed to the Royal Scottish Academy by Lady Siemens, 1902.

199. *Colonel Alastair Macdonell of Glengarry.*

CHIEF OF THE MACDONELLS OF GLENGARRY. HE IS SAID TO HAVE BEEN THE ORIGINAL OF "FERGUS MACIVOR" IN "WAVERLEY." D. 1828.

Full-length. Clad in jacket and plaid and kilt of Macdonell tartan and with a plumed bonnet on his head, the chieftain stands grasping a musket by the muzzle with one hand, while his other rests on his hip near the basket hilt of his broadsword. On the wall hang crossed swords behind a round targe to the right, and to the left a horn and a cross-bow. Lit levelly from the left, the figure casts a shadow on the wall, and is almost lost on the right.

Canvas, 96″ high by 60″ wide.

Exhibited, R.A., 1812.

Engraved in mezzotint by Thos. Hodgetts.

Photogravure in James L. Caw's *Scott Gallery*.

Lent by Mr. Cunninghame of Balgownie.

243. *Lady Hume Campbell of Marchmont and Child.*

Full-length. The lady, seated in a red-covered chair to the right, holds her half-naked child perched upon her knee. She wears a simple white gown, and her yellow shawl, thrown round the child's back, passes round her waist and is twisted round her nearer arm; her nearer foot is bent beneath her, the other rests on a red-covered stool. The crimson

curtain in background is looped up upon the left to show a glimpse of landscape. Light falls from the left front.

Canvas, 79″ high by 60″ wide.

Painted in 1813.

Photographed by Annan.

Bequeathed by her son, Sir Hugh Hume Campbell of Marchmont, Bart., 1894.

263. *Adam Rolland of Gask.*

Advocate. B. 1734. D. 1819.

Full-length. Attired in black coat, waistcoat, knee breeches, and stockings, he sits facing us, leaning his elbow (the fingers are raised to the cheek) on the writing table to the right, while his right hand hangs over the arm of the blue-covered chair. A blue curtain forms the background except to right and left, where patches of yellow sky are introduced.

Canvas, 78″ high by 60″ wide.

Three versions of this picture exist.

Deposited by the Society in Scotland for the Propagation of Christian Knowledge.

157*a*. *Portrait of the Painter.*

Half-length. Brilliantly lit from the left, the keen, alert face, with dark eyes, looks straight at the spectator. He is attired in black coat, yellow vest, with white stock and frills. The left hand is raised to the chin, and the right, which is in shadow, supports the elbow of the uplifted arm. The background is a deep red curtain with a greenish-grey light on the left.

Canvas, 36″ high by 28″ wide.

Painted about 1815.

Engraved in stipple by Wm. Walker.

Etched by W. Nicholson, 1818.

Frontispiece in R. A. M. Stevenson's, Sir Walter Armstrong's, and J. L. Caw's *Sir Henry Raeburn.*

Exhibited, International Exhibition, London, 1862; National Portrait Exhibition, London, 1868; Raeburn Exhibition, Edinburgh, 1876; Burlington House, 1877; Scottish National Portraits, Edinburgh, 1884.

From the sale of the artist's works, 1877.

Collection of Sir William Patrick Andrew, 1887.

Purchased from the collection of the Right Hon. Lord Tweedmouth, 1905.

Offered by the artist as his Diploma work on his election as R.A. in 1815, it was declined on the ground that members' own portraits were inadmissible, and he subsequently presented the "Boy and the Rabbit," now in the Diploma Gallery, Burlington House.

ANNAN, PHOTO REMBRANDT INTAGLIO PRINTING CO. INC.

THE PAINTER'S WIFE

ALLAN RAMSEY.

RAMSAY. Allan Ramsay.

Born at Edinburgh in 1713. His father, the poet, writes of the son as "pursuing his science since he was a dozen years auld," and as a lad of sixteen he signed, in 1729, the constitution of the short-lived Academy of St. Luke in Edinburgh. About 1734 he studied in London under Hans Huyssing, a Swedish artist, and two years later he repaired to Italy, where he remained for three years, studying under Solimena and Imperiali. On his return to Edinburgh he practised with success as a portrait-painter, and still greater fortune attended him in London, whither he removed in 1756. In 1767 he became Painter in Ordinary to George III. On his return from the last of several visits to Italy he died at Dover, 10th August, 1784. An accomplished linguist and a facile and vigorous writer, he counted Dr. Johnson among his friends, and Voltaire, Rousseau, and Hume among his correspondents.

208. *Jean Jacques Rousseau.*

French Philosopher. B. 1712. D. 1778.

Head and shoulders: the figure in profile to the left, the keen face (half-turned from left) looking over the shoulder. He wears Armenian dress—a dark fur cap and a purple gown trimmed with dark fur. The light is concentrated on the face and the top of the shoulder; the hand raised to the breast is in shadow; the background is low in tone.

Canvas, 30″ high by 25″ wide.

Painted in 1766 by Ramsay, who was a friend and correspondent of Rousseau, for another friend, David Hume, the historian, it was presented by Mrs. Agnes M. Hume to the Hon. Lord Wood, from whose grandson it was purchased for the Gallery.

Engraved in mezzotint by David Martin, 1766.

Photographed by Annan.

239. *The Painter's Wife.*

To waist. A young woman, with fair hair and hazel eyes, leans her elbows on a table to the right, and, holding a rose in her raised left hand looks round at us. The elbow-sleeves of her plum-coloured gown are finished with deep ruffles of white lace: over her shoulders is a transparent white lace shawl; round her neck and in her hair pale blue ribbon. A large blue-and-white jar filled with roses stands to the right; the background is dark, with a lighter grey panel to the left, whence the light falls.

Canvas, 30″ high by 24″ wide.

Reproduced in W. D. M'Kay's *Scottish School of Painting.*

Photographed by Annan.

Mrs. Ramsay was the eldest daughter of Sir Alexander Lindsay of Evelick and a niece of the first Lord Mansfield. Her sister Katherine married Lord Henderland, and this portrait and other pictures passed into the possession of their son, Lord Murray, whose widow bequeathed them to the National Gallery, in 1861.

Mrs. Bruce of Arnot.

ANNA BRUCE OF ARNOT, WIFE OF THOMAS WILLIAMSON BRUCE, AND DAUGHTER OF SIR JOHN BRUCE HOPE, 7TH BART., OF CRAIGHALL, KINROSS, AND ARNOT.

Within a painted oval, the figure, seen to about the waist, is turned in profile to the left, while the head, lighted from the left front, is half-turned in the same direction. She wears a pink gown, cut somewhat low at the neck, with short sleeves (only one is seen) finished above the elbow with a bow of pink ribbon and a white lace fall; a white lace fichu over her shoulders; a string of large pearls high up on her neck; and a small bouquet of roses in the front of her bodice. The plain background of dark greenish-grey is only a little lighter in tone than the warmer and browner oval which surrounds it.

Canvas, 30″ high by 25″ wide.

Reproduced in James L. Caw's *Scottish Painting, Past and Present, 1908.*

Photographed by Annan.

Purchased from Sir Charles Bruce, K.C.M.C., 1907.

REID. Sir George Reid, R.S.A., LL.D.

NATIVE OF ABERDEEN.

280. *Source of the Tweed.*

In the foreground of an expanse of moorland, with low hills under a cloudy sky on the horizon, is a little pool of water marked by an upright stone.

Pen drawing, paper, 8″ high by 6″ wide.

Initialed " R " in lower right corner.

This and the following are two of the original drawings commissioned by the Royal Association for the Promotion of the Fine Arts, and reproduced in *The River Tweed,* 1884.

391. *Berwick.*

Just off the stone quay, on the right, fishing boats lie, with set sails, on the river mud; the Tweed crosses the drawing, and on the farther bank the town rises behind the walls; the old and new bridges are seen to the left. A cloudy sky hangs over the town; in the foreground are a few small figures.

Pen drawing, paper, 8″ wide by 6″ high.

Initialed " R " in lower right corner.

412. *Dornoch.*

The light falls gently on a sandy hollow in the front of the picture, where, towards the right, two boys tend a flock of sheep. The bents beyond, brightened here and there by the yellow glow of whins, are in

shadow and half tone, above which the town, with its steepled church on the left, stands dark against a delicate sky of grey and white suffused with gentle sunlight, which also sparkles on the strip of sea seen to the right. The foreground is broken by a scanty growth of grass and whins.

Canvas, 43″ wide by 31″ high.

Signed, by initial, in left lower corner—" R."

Exhibited, R.S.A., 1878.

Photogravure in the *Portfolio*, 1887.

Diploma work.

REID. George Ogilvy Reid, R.S.A.

Native of Edinburgh.

455. *After Killiecrankie.*

"You will, at all risks, bear this dispatch and that trophy to the hands of King James, and say they are the last, the best, the dying bequest of Dundee."—*The Scottish Chevalier*, chap. 51.

In the left centre Viscount Dundee (Claverhouse) lies in a bed, his feet towards us, looking to the right, where two officers, one of them in tartans, hold up a yellow flag so that he may see it. To the left and right are other officers and several women; the principal light is concentrated on the figure in the canopied bed; the rest is in shadow and half-tone.

Canvas, 66″ wide by 45″ high.

Signed in lower right corner—" G. Ogilvy Reid, 1897."

Exhibited, R.S.A., 1897.

Diploma work.

REYNOLDS. Sir Joshua Reynolds, P.R.A.

Born at Plympton, near Plymouth, on 16th July, 1723. His father, the Rev. Samuel Reynolds, master of Plympton Grammar School, had intended his son to be a doctor. But a boy who at the age of eight had mastered the *Jesuits' Perspective*, and had applied its rules to his juvenile efforts in drawing, could not be denied the privilege of an art training, and accordingly in 1740 he was sent to London to study under Hudson, the leading portrait-painter of the day. Except for a year (1743–4), during which he was employed in and about Plymouth in portrait-painting, London remained his headquarters until his father's death at Christmas 1746. Thereupon, for his sister's sake, he established himself at Plymouth Dock (now Devonport), there working as a portrait-painter and studying for the next two years. In 1749, on the invitation of Commodore (afterwards Viscount) Keppel, he accom-

panied that officer on H.M.S. *Centurion* to the Mediterranean. Landing in Minorca, he found abundant occupation in portraiture among the many British officers at that station. In the following year he continued his journey to Rome, where he remained for two years, occupied mainly in study. Leaving Rome in April, 1752, he visited the other leading art centres of Italy on his way to England. This tour exercised a powerful influence on his art, but it had one unfortunate result in a permanent deafness, the consequence of a chill caught in the Vatican. In London, where he set up his studio in St. Martin's Lane, his works at once engrossed attention, and he leapt into success and fame. In 1755 he had one hundred and twenty sitters. His professional life was a busy one, and he took his share in contributing to the exhibitions of the Society of Artists, which began in 1760. But his interests were by no means limited to the world of art. Cultured, courteous, a gentleman by instinct, endowed with the versatility of genius, he was the centre of a brilliant group of friends, and in 1762 he founded, and became first President of, the famous Literary Club (still in existence), which during his lifetime counted among its members such men as Dr. Johnson, Burke, Goldsmith, Sheridan, Garrick. On the foundation of the Royal Academy in 1768, Reynolds was elected President, and he received the honour of knighthood in the following year. In 1781 and 1783 he paid visits to the Netherlands, recording his opinion on Dutch art in *Notes* which were published after his death. But these are of secondary interest to the fifteen discourses which he delivered to the students of the Royal Academy. Succeeding Allan Ramsay as Painter to the King in 1784, he signalised that year by completing one of his finest portraits—"Mrs. Siddons as the Tragic Muse." Though he executed many subject pictures it is as portrait-painter that he is accorded the leading position in English art. In 1789, owing to failing eyesight, he had to give up painting, and he died in his house in Leicester Square on 23rd February, 1792. He was buried in St. Paul's.

247. *Edmund Burke.*

Unfinished bust portrait. The face, pale and grey in colour, is turned to the right, and lit diagonally from the left front; it is shaven, and the hair, long and bushy over the ears, is grey. The shoulders are left the colour of the panel—a warm brownish-red; a white neckcloth is indicated; the background is a medium dark grey.

Panel, 21″ high by 17″ wide.

Presented by Lord Elcho, M.P., in 1858.

177. *Sir David Lindsay.*

Head and shoulders. The red-coated figure is almost in profile to the left, and the pale shaven face, turned towards us, is lit from that side. The eyebrows are grey, the eyes light brown, and the brownish

hair is tied by a ribbon, the ends of which hang down his back. Background of dark sky, against which the right side of the figure is lost.

Canvas, 30″ high by 25″ wide, oval.

Painted, 1759.

Bequeathed by Lady Murray, 1861.

RHIND. William Birnie Rhind, R.S.A.

Native of Edinburgh.

35. *Samuel.*

Marble bust. The head, turned towards the right, is looking up. The child's shoulders are slightly draped, leaving the neck and part of the breast bare; eyes large and deeply marked.

Height, including pedestal of green Irish marble, 23″.

Inscribed behind—" Birnie Rhind, 1903."

Diploma work.

ROBERTS. David Roberts, R.A., H.R.S.A.

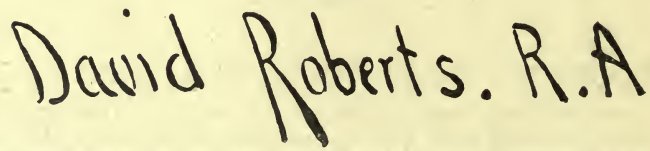
Born in Church Lane, Stockbridge, Edinburgh, 2nd October, 1796. Having shown in early boyhood a strong predilection for drawing, he was apprenticed to Gavin Beugo, house-painter and decorator. He devoted all his spare time to sketching from nature, and after a seven years' apprenticeship he became attached to a travelling circus as scene-painter. Subsequently he was scene-painter in the Glasgow and Edinburgh theatres, and he worked for some time in a similar capacity at Drury Lane and Covent Garden, London, where he was associated with Clarkson Stanfield, whose acquaintance he had previously made in Scotland. He first exhibited at the Edinburgh Exhibition in 1821, and after he went to London in 1822 he became a member of the Society of British Artists, and also contributed with marked success works to the Royal Academy. Roberts made several extensive journeys in foreign lands, visiting, among other countries, Spain, the Holy Land, Syria, Idumea, Arabia, Egypt, and Italy, and amassed a great store of sketches, from which he produced numerous highly interesting and successful illustrated works, and painted many effective pictures, not a few of them being architectural subjects, in the delineation of which he greatly excelled. One of these books, the *Holy Land and Egypt*, with Roberts' drawings lithographed by Louis Haghe, attained world-wide recognition. The Associateship of the Royal Academy was conferred on him in 1839, and he was elected an Academician in 1841. In 1858 he was presented by the Town Council of Edinburgh with the honorary freedom of his native city, and was entertained to a banquet by the Royal Scottish Academy under the presidency of Sir John Watson Gordon. He died suddenly in London, 25th November, 1864.

144. *Rome—Sunset from the Convent of San Onofrio.*

Seen from the slopes of the Janiculum, the city lies beneath. The Tiber, which runs towards us, catches the light from above, and then passes into shadow as it turns towards the right, where it is lost behind the nearer houses. Just above the bridge which spans the river in the middle distance is the Castle of St. Angelo, to the extreme left the dome of St. Peter's soars above the surrounding buildings, and the city, the nearer part in shadow, the farther in the glow of sunset, spreads across the canvas. On the horizon the hills which bound the Campagna shine in the sun, and in the shadow at our feet is the formal garden with a few dark cypress trees where the poet Tasso, buried in the adjoining church, used to sit. In the left foreground, on the broad, terraced landings of a stair, beyond which two tall pine trees grow, groups of peasants lounge or dance.

Canvas, 168″ wide by 84″ high.

Signed in lower left corner, and dated 1856—



Exhibited, R.A., 1855; Art Treasures, Manchester, 1857; R.S.A., 1858.

Photographed by Annan.

Presented by the painter to the Royal Scottish Academy, 1857.

381. *Valetta, Malta.*

Looking from a foreground occupied towards the left by a church, in the centre by more distant buildings, and on the right by trees, across a stretch of blue water to the white houses and fortifications of the town. The sky is blue-grey, with the edges of clouds marked upon it in white.

Water-colour, three pieces of paper joined together, 34½″ wide by 12½″ high.

Signed and dated 1839 in lower left corner.

Scott Bequest.

ROCHE. Alexander Roche, R.S.A.

Native of Glasgow.

416. *Margaret.*

A brown-haired, grey-eyed girl holds, with her left hand raised to her breast, a black lace-like shawl, delicately patterned in pale pink and grey-blue, about her shoulders; she stands towards the right and

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

ROME.

DAVID ROBERTS.

bends her head, seen almost in profile, as she looks half dreamily in a small mirror held in her right hand; her nearer shoulder is bare and a little bit of white separates it from the black of the shawl. The background is indefinite greenish-brown, with a red figured curtain to the left.

Canvas, 32″ high by 28″ wide.

Signed in lower left corner—" Alexander Roche."

Diploma work.

ROSS. Robert Thorburn Ross, R.S.A.

Born at Edinburgh in 1816. There he studied under George Simson, R.S.A., and in the Academy of the Board of Manufactures under Sir William Allan. After some years spent in Glasgow in executing crayon portraits, and a stay in Berwick, where, besides working in pastel, he employed himself in painting in oil, he settled in Edinburgh. The Royal Scottish Academy elected him Associate in 1852, and Academician in 1869. He is best known for his pictures of domestic and everyday life. His death took place at Edinburgh in 1876.

398. *Asleep.*

A young shepherd, accompanied by his terrier, entering a cottage from a door in the far right corner, finds a girl in yellow short-gown and red petticoat, seated asleep beside her spinning wheel in the centre of the room, which is furnished with a great press on the farther side, and a chest of drawers and a chair on the right. The light falls from a window (not seen) on the left.

Canvas, 30″ wide by 25″ high.

Signed in left lower corner—" R. T. Ross, 1869."

Exhibited, R.S.A., 1870.

Diploma work.

ROSS. Joseph Thorburn Ross, A.R.S.A.

The son of Robert Thorburn Ross, R.S.A., he was born at Berwick-on-Tweed on 16th May, 1854. For a time he was engaged in mercantile pursuits in Leith and Gloucester, but his artistic instincts asserted themselves, and after a successful career as a student in the Royal Institution, Edinburgh, and the Life School of the Royal Scottish Academy (1877–80), he devoted himself to art as his profession. Thereafter he was a regular exhibitor at the Royal Scottish Academy exhibitions, and pictures from his easel were also hung in the Royal Academy, London, and in the Paris Salon. He was elected an Associate of the Royal Scottish Academy in 1896. Travel-

ling a good deal abroad, he made himself familiar with the best art on the Continent. A man of original ideas, and bold alike in imagination and in execution, he produced much that is of high merit and great promise, but he had, it is thought, not attained the full realisation of his powers when he met with his early and tragic death in Edinburgh on 28th September, 1903. Among his best pictures are "Beginning of Romance" (1886), "A Garland of Poppies" (1889), "The girl I left behind me" (1890), "The Lost Net" (1896), "Autumn Holiday" (1899), "The Beau of the Hiring Fair" (1900), and "The Bass Rock" in this Gallery.

266. *The Bass Rock.*

From an opalescent sea, shrouded in mist towards the horizon, the precipitous Rock, in brownish-grey, rises far into the sky. The famous prison and sails of fishing craft loom through the mist, while, prominent in the foreground, with outstretched wings, are three sea-gulls. The waves break gently on a shore of reddish rock and yellow sand, bathing it in soft spray and threading it with numerous tiny rills.

Canvas (circular), 57″ diameter.

Signed, to left of centre, in foreground—"J. Thorburn Ross."

Presented by friends and admirers as a memorial of the artist, 1904.

RUNCIMAN. Alexander Runciman.

Historical and landscape painter, born in Edinburgh on 15th August, 1736. His father, an architect and builder, encouraged his son's early love of art by apprenticing him to John Norie, a well-known decorator and painter of landscapes in Edinburgh. He afterwards attended Foulis' Academy in Glasgow, and subsequently went to Rome, where he became intimate with H. Fuseli, of whose classical and somewhat exaggerated style of painting he was a great admirer. From Rome Runciman sent to London for exhibition a large picture of "Nausicaa and Ulysses," and he painted many other works the subjects of which were taken from classical lore and English and Scottish history. In 1771 he was elected to the Mastership of the Trustees' Academy, and settled in Edinburgh. During the last years of his life he decorated the great hall at Penicuik House, the residence of his early patron, Sir James Clerk, with subjects from Ossian (unfortunately destroyed by fire on 16th June, 1899), and a staircase cupola, with scenes from the life of St. Margaret of Scotland. He also painted an "Ascension" in the Cowgate Episcopal Church, now St. Patrick's R.C. Church, where it still exists behind a new ceiling. Some of his etchings, principally after his own works, are valued by collectors. He died suddenly in Edinburgh on 21st October, 1785, at the age of 49.

157. *Italian Landscape.*

In the right corner a hermit sits beneath a tree on the nearer side of a river, which crosses the picture and reflects the opposite bank, on which are villas among trees.

Panel, 14½″ wide by 11½″ high.

Signed by monogram in lower right corner—" A. R."

Purchased at the sale of the Gibson-Craig Collection, 1887.

329. *Sketch.*

Sketch in what is almost monochrome for above picture.

Water-colour, paper, 9″ wide by 5¼″ high.

Presented by Mr. Alex. W. Inglis.

RUNCIMAN. Alexander Runciman and John Brown.

Runciman and Brown Disputing regarding a Passage in Shakespeare's "Tempest."

Alexander Runciman, 1736–85.

(See p. 204).

John Brown, Artist and Author, 1752–87.

Figures to waist. Runciman, to left, in arm-chair, wearing a green black-striped gown and a tall crimson cap with a golden tassel; a crayon holder in right hand, palette and brushes in left. Brown, towards other side, holds in both hands a large red-edged volume and raises the index finger of his right hand. Both look, not at each other, but out of the canvas. Dark background.

Canvas, 34″ wide by 27″ high.

Signed in right lower corner—" A. Runciman, 1784."

The picture is stated in an article by Lord Buchan in *The Bee* (8th May, 1793) to be the joint work of the two artists it represents.

Collection of David, Earl of Buchan.

Collection of Mr. David Laing, LL.D.

Bequeathed by Mr. David Laing, LL.D., to the Society of Antiquaries in Scotland.

RUNCIMAN. John Runciman.

Younger brother of Alexander Runciman, born in Edinburgh in 1744. His life, of which there are few details, was too short for the full development of his talent. He accompanied his brother to Rome, and died at Naples in 1768 at the early age of 24 years. The

few pictures he painted were, however, of the highest promise and entitle his name to an honoured place among 18th century Scottish artists. Though small in size, his works evince a fine feeling and sense of colour rare in Scotland at the time when they were produced. In addition to the works in this Gallery may be mentioned his "Belshazzar's Feast" at Penicuik House.

197. *Portrait of a Youth.*

Half length of a boy, whose figure is seen almost in profile, seated to the right holding a green-covered portfolio. He has a mass of soft light-brown hair, and looks round; he wears a brownish-grey coat and white neckcloth and ruffles; the background is cool greenish-grey, darker to the right.

Canvas, 30″ high by 25″ wide.

Presented by Mr. Robert Chambers, 1873.

240. *King Lear.*

To the left, at the sea's edge and beneath lofty cliffs, five figures are grouped, the mad King in the centre. Right above this group, a building is perched on the cliffs, along the base of which the sea breaks white, and, to the right, spreads darkly beneath a windy sky to a dim horizon where a ship drifts before the gale.

Canvas, 24″ wide by 18″ high.

Signed near bottom, to left of centre—

Runciman. p. 1767.

Bequeathed by Mr. David Laing, LL.D., 1879.

274. *Christ and His Disciples on the Road to Emmaus.*

In the foreground Christ walks between two disciples, who seem to hang upon His every word and gesture. They are passing along the green bank of a river, and trees, in the middle distance, come against a pale blue sky.

Copper, 8¼″ wide by 6″ high.

Signed by monogram in lower right corner—"J. R."

Reproduced in James L. Caw's *Scottish Painting, Past and Present*, 1908.

Purchased at the sale of the Gibson-Craig Collection, 1887.

155. *The Flight into Egypt.*

Joseph, to the left, mounted on a pony, turns in his saddle as he guides the ass upon which the Virgin is seated, with the Child in her

arms, down a slight incline on the right. They are travelling near the edge of a wood, and a twisted tree stem occupies the left side. The foreground is in shadow, the figures in light.

Panel, 12″ high by 9″ wide.

Signed on stump in lower left corner—" J. Runciman."

Bequeathed by Mr. David Laing, LL.D., 1879.

248. *The Temptation.*

In the foreground of a rocky landscape, the Devil, represented as an old man with horns and cloven hoofs, stands beside our Lord, who seems to rebuke the tempter. Here and there an animal or bird looks on, and beneath the folds of Satan's garments a serpent coils itself.

Panel, 11″ wide by 7″ high.

Purchased at the sale of the Gibson-Craig Collection, 1887.

RUTHVEN. Mary, Lady Ruthven.

313. *The Temple of Theseus.*

A Doric temple, with its front towards the right and its side in perspective; cattle and herdsman to the left. Ruddy-brown monochrome, with faint blue sky.

Water-colour, paper, 23½″ wide by 13½″ high.

This and the following drawing were bequeathed by the artist, 1885:—

364. *Temple of Jupiter Olympus.*

From the brown earthen foreground which covers the temple platform a cluster of Corinthian columns rises against a delicate blue sky. On the horizon are pale blue mountains.

Water-colour, paper, 23″ wide by 18½″ high.

SANDBY. Paul Sandby, R.A.

Born at Nottingham in 1725. Having gone to London at the age of sixteen, he soon obtained work in the military drawing department at the Tower. This led to his employment as a draughtsman on the survey of the Highlands which followed Culloden, and while so engaged he made frequent sketches of the scenery through which he passed, many of which he reproduced in etchings. Returning from Scotland in 1752, he executed a series of drawings of scenes near Windsor, and subsequently he drew many Welsh scenes for Sir W. W. Wynne. From 1768 to 1799 he was chief drawing-master at Woolwich Military Academy. He was an

original member of the Royal Academy. "The father of the modern water-colour school," he also etched, and engraved in aquatint, and did some work as a caricaturist. He died on 9th November, 1809, in London.

362. *Bothwell Castle. (a)*

In the middle distance towards the right and on the opposite side of the river, the ruins of the famous stronghold rise from "Bothwell banks" against the sky. On the nearer side of the river a Scotch washing is in progress, and in the foreground, under a tall oak tree, a shepherd is conversing with a woman, who is seated on a fallen tree trunk, spinning with a distaff.

Water-colour, panel, 24½″ wide by 18½″ high.

Signed on tree-trunk in foreground—"P. Sandby, 1770."

Exhibited, Art Museum, Nottingham Castle.

Bequeathed by Mr. Wm. Arnold Sandby, Windsor, 1904.

373. *Bothwell Castle. (b)*

From a low foreground, upon which are carefully grouped several figures, tall trees stretch across the sky. On the opposite side of the river and in striking perspective, the Castle is shown, in soft warm light, above banks of trees, under a delicate sky with floating clouds.

Water-colour, paper, 18½″ wide by 12½″ high.

Signed in left corner—"Paul Sandby, pinxit."

Exhibited, Art Museum, Nottingham Castle.

Bequeathed by Mr. Wm. Arnold Sandby, Windsor, 1904.

SANDBY. Thomas Sandby, R.A.

Elder brother of Paul Sandby, R.A., he was born at Nottingham in 1721 and became an architect. After being engaged for some time in the Military Drawing Office in the Tower of London, he was appointed in 1843 private secretary and draughtsman to H.R.H. the Duke of Cumberland, with whom he served in Flanders and in Scotland during the Rebellion of 1745–6. In 1746 the Duke made him Deputy-Ranger of Windsor Park, and in 1777 he and James Adam were appointed joint architects to His Majesty's Board of Works. Amongst the works planned by him was Virginia Water, and he designed several important houses in the Windsor district and elsewhere. A foundation member of the Royal Academy in 1768, he was appointed its first Professor of Architecture, and from 1770 until his death, 25th June, 1798, delivered a series of lectures annually.

388. *Design for Part of a Triumphal Bridge.*

From under a shadowed archway, a colonnade is shown in perspective. It is spanned at intervals by arches, and in the foreground are several figures. The sky is pale blue, marked with clouds.

Water-colour, paper, 17¼″ high by 14¼″ wide.

Drawn to illustrate a Lecture on Architecture at the Royal Academy, London.

Bequeathed by Mr. Wm. Arnold Sandby, Windsor, 1904.

SANDERS. George Sanders.

Born at Kinghorn, Fife, in 1774. After serving an apprenticeship to Smeaton, a coach-painter, he employed himself principally in painting miniatures and teaching drawing, painting also a panorama of Edinburgh. In 1807 he went to London, and almost at once became the popular miniature-painter of the day having members of the Royal Family among his sitters. From 1812 he turned his attention almost entirely to painting life-size portraits in oil, and in this branch of art also his works were in great demand. When Sanders began to paint in oil, he frequently visited the Continent for the purpose of studying the best works of the Dutch and Flemish schools. He died in London on 26th March, 1846. He is not to be confused with George Lethbridge Sanders, a miniature-painter who exhibited at the Royal Academy between 1829 and 1853, and was alive in 1856.

327. *Miniature.*

Bust of a fair-haired woman in a green gown with yellow gauze trimmings.

Ivory, 4″ high by 3⅛″ wide.

Bequeathed by Mr. William Tassie, 1860.

SCOTT. David Scott, R.S.A.

Born in Edinburgh on 10th October, 1806. Apprenticed to his father as a line-engraver, he was studying at the age of fourteen under Andrew Wilson in the Academy of the Board of Manufactures. In 1828 he exhibited in the Scottish Academy the first of a long series of ambitious subject-pictures, which, in spite of some technical weaknesses, display marvellous fertility of invention and a highly poetic and original fancy. He was chosen an Associate of the Scottish Academy in 1829, and three years later he made a prolonged visit to Italy. Returning to Edinburgh in 1834, he was raised to the rank of Academician in the following year, and, in spite of the lack of appreciation on the part of the public, he continued to paint as his artistic instincts dictated, producing works characterised

by bold though often imperfect drawing, good colouring, and undeniable impressiveness. But he died a disappointed man on 5th March, 1849. Several of his etchings and designs were published, the most noteworthy being "The Ancient Mariner," twenty-five illustrations (1837).

188. *Paracelsus the Alchemist Lecturing.*

To the left, on a raised platform in a large bare room, Paracelsus, dressed in black, sits lecturing to a crowd of burghers, soldiers, cavaliers, ecclesiastics, and ladies, who occupy the front of the picture, and spread upwards in the terraced seats to the right. A blackboard inscribed with cabalistic signs stands behind him; on the platform are a skeleton, retorts, phials, and books; and on the left, beyond a workman who leans against the half-open door, is a dark interior in which a crucible burns.

Canvas, 72″ wide by 58″ high.

Signed in lower left corner—"David Scott, 1838."

Exhibited, R.S.A., 1839; International Exhibition, London, 1862.

Etched by W. B. Scott in his *Selections from the Work of David Scott, R.S.A.*, 1862–63.

Formerly in the collection of Mr. J. T. Gibson-Craig.

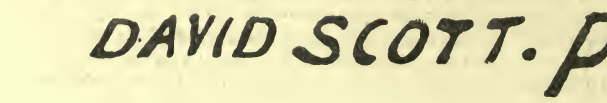
Purchased by the Royal Association for the Promotion of the Fine Arts, 1887.

227. *A Vintager.*

A black-haired woman, seen half-length, dressed in a loose white bodice over a gown of red and yellow, stands with a tambourine, on which is a bunch of grapes, in one hand, and a vine branch in the other. Her head, thrown to one side, is turned three-quarters to the right and lit from the left. In the background the green of vine leaves and the purple of grapes come against a blue and white sky. The picture is pitched in a high key, and painted in very pure colour.

Canvas, 46″ high by 38¼″ wide.

Signed in lower right corner—



Painted in Rome, 1833.

Exhibited, R.S.A., 1835.

Reproduced (in reverse) in J. M. Gray's *David Scott, R.S.A., and his Works*, 1884.

Presented by Mr. Andrew Coventry, 1859.

ANNAN, PHOTO.

REMBRANDT INTAGLIO PRINTING CO., LD.

THE TRAITOR'S GATE.

DAVID SCOTT.

400. *Cain.*

A great dusky figure staggers towards us with lowered head and hands on ears, as if to escape and shut out the upbraidings which three figures, grouped to the right behind a rock, fling after him. He looms against an evening sky of dull cloud, which, breaking towards the horizon, shows a rich low yellow glow beyond a range of purpling mountains.

Canvas, 72″ high by 64″ wide.

Dated to left, " 1831."

Diploma work.

256. *The Traitor's Gate.*

" Thomas, Duke of Gloucester, having been secretly carried off from England at the command of King Richard the Second, taken to Calais, where he was Murdered."

From the sea, where a ship lies motionless, a boat is gliding through the opening of the water-gate into the dungeon gloom of the castle vaults. The prisoner sits in the stern, and behind him three armed guards stoop as the boat passes beneath the raised portcullis. This group is silhouetted against the wan grey light without, but the glow from unseen torches falls upon the two oarsmen and a warder, partly seen to the left, while to the right an armed soldier stands in the bows.

Canvas, 71″ wide by 54″ high.

Exhibited, R.S.A., 1842; International, 1862; Old Masters, R.A., 1875; Glasgow International, 1888.

Engraved on wood by W. J. Linton (from a drawing by W. B. Scott) for *Thirty Pictures by Deceased British Artists*, Art Union of London, 1860.

Reproduced in J. M. Gray's *David Scott, R.S.A.*, 1884, and W. D. M'Kay's *Scottish School of Painting*.

Reproduced in *Magazine of Art*, 1900.

Presented by Mr. Robert Carfrae, July 1899.

SCOTT. Thomas Scott, R.S.A.

Native of Selkirkshire.

457. *"Chill November's Surly Blast."*

A line of trees runs from the right foreground towards the left middle distance. The russet autumn foliage still clings to the boughs, from which many leaves are being driven by the chilly blast; low-lying hills in bluish-grey, a farmhouse nestling at the base, shut out the horizon. Across a low-toned cloudy sky a shower is passing.

Water-colour, paper, 37″ wide by 24″ high.

Signed in left lower corner—" Tom Scott, 1902."

Diploma work.

SCOTT. William Bell Scott.

Born in Edinburgh in 1811, William Bell Scott learned to engrave in his father's workshop, and studied art in the Trustees' Academy and with his gifted brother, David (1806–49). When twenty-five he went to London, where he exhibited pictures of romantic and historical subjects with some success, and in 1843 he was appointed Master of the School of Design at Newcastle-on-Tyne. While at Newcastle, he executed his most important work —a series of panels illustrating the history of Northumbria in the inner court of Wallington Hall. An intimate of Rossetti and his circle, he was a contributor to *The Germ*, and wrote poetry of considerable charm. He was also the author of various books on art, including a *Life of Albert Dürer* (1870), and he left *Autobiographical Notes* of interest, which were published after his death in 1900. He was elected an honorary member of the Royal Scottish Academy in 1887, and received the degree of LL.D.

Albrecht Dürer of Nürnberg.

To the right, the artist, clad in a fur-trimmed cloak and with brushes in his hand, stands in the shadow of a covered balcony looking down upon the soldiers, burghers, and peasants, who move about the great paved square inside the Thiergarten Thor, which rises on the left. Beyond the picturesque gabled houses which bound this open space, the walls and towers of the Schloss rise under a blue and white sky across which swallows are flying.

Canvas, 28¼″ wide by 23¼″ high.

"I painted from the balcony at the end of Albert Dürer's house in Nürnberg, a picture showing the open space at the Thiergarten Thor with the Schloss beyond, and Albert Dürer looking at the passing crowds."—W. B. Scott's *Autobiographical Notes.*

Exhibited, Portland Gallery, London, in 1854.

Purchased from Messrs. Aitken Dott and Son, Edinburgh, 1909.

SCOUGALL. John Scougall.

There is some doubt as to the identity of this painter. There was a John Scougall, a portrait-painter resident in Edinburgh, with whom the Glasgow Town Council had dealings in 1712. He was born, probably in Leith, about 1645, is known to have painted a portrait of Sir Archibald Primrose in 1670 and portraits of two Clerks of Penicuik in 1675, and he died at Prestonpans in 1730. But it is possible that the artist here represented may be the father of that painter, for the dress is of the period of Charles I., and there is a tradition that this John Scougall received a ring from James VI. (1566–1625) in testimony of that Monarch's approbation of a portrait of Prince Henry.

192. *Portrait of the Painter.*

To waist: body turned to left; right hand at breast, holding a ring between finger and thumb; costume very dark brown and blue, with falling white collar and lace at wrists. The dark-complexioned face is turned slightly to the left, but the dark eyes look straight out; he has a moustache, and on his chin a pointed tuft. Dark background.

Canvas, 25″ high by 20″ wide.

Bequeathed by Mr. John Scougall, a descendant of the painter, 1867.

SEATON. John Thomas Seaton.

Son of Christopher Seaton, gem engraver, he studied under Hayman, and exhibited portraits in the Royal Academy, 1774. He resided in Edinburgh in the latter part of the 18th century, and was much employed as a portrait-painter.

Sir Hugh Paterson, Bart.

Jacobite. Born, 1686. Died, 1777.

To waist: head and shoulders half turned to left; aged but fresh-coloured face, yellow-buff coat, grey background.

Canvas, 30″ high by 25″ wide.

Bequeathed to the Scottish National Portrait Gallery by Mr. H. J. Rollo, W.S.

SIMPSON. William Simpson, R.I.

Born in Glasgow on 28th October, 1823. Receiving his education at Perth and Glasgow, he first studied as an architect. Removing to London in 1851, he was, three years later, commissioned to go out to the Crimea in order to execute a series of water-colour illustrations of the Crimean War. These, which were afterwards published as lithographs, earned for him the name of "Crimean Simpson." His subsequent sketching travels were world-wide. They extended to India, Cashmir, and Tibet (1859–62); Moscow (1866); Abyssinia (1868); the Franco-German battlefields (1870–71); China and United States (1872); India, on the Prince of Wales' visit (1875–76); Mycenæ and the Troad, to illustrate Schliemann's explorations (1877); and Afghanistan (1878–79 and 1884–85). He died in London on 17th August, 1899. Archæology was a favourite pursuit, and the City of Glasgow possesses a collection of water-colour views of Old Glasgow by him.

384. *Camp Division, Crimea.*

Sketched from nature. From the left some pack horses and a waggon drawn by bullocks are making their way across the snow to the camp in the middle distance. Towards the right is a group of a mounted officer and three men.

Water-colour, paper, 18½″ wide by 10″ high.

Signed and dated in lower left corner—

"Wm. Simpson, Jany. 1855."

Scott Bequest.

SIMSON. George Simson, R.S.A.

Born at Dundee in 1791. At first he followed the occupation of a printer, but when he was about thirty he devoted his attention to art, and achieved success as a portrait-painter. He was admitted to the Royal Scottish Academy as an Academician in 1862. William Simson, R.S.A., was his brother.

421. *Girl at a Well.*

She sits on a grassy bank beside the stream, which trickles among the rocks to the left, arranging her dark hair. Seated in the centre of the picture, her figure is turned slightly towards the left; a glazed jar rests near her side, and the background is a wooded valley.

Canvas, 23″ high by 18″ wide.

Diploma work.

SIMSON. William Simson, R.S.A.

Born in 1800 at Dundee, he received his art training under Andrew Wilson at the Trustees' Academy, Edinburgh. He showed much talent in the painting of landscapes and coast scenes, into which he introduced figures with happy effect. The Scottish Academy received him as an Academician in 1829. He visited Italy in 1835, and on his return from the Continent in 1838 settled in London. There he devoted himself chiefly to the painting of figure subjects, and exhibited at the Royal Academy and the British Institution. He died at Chelsea on 29th August, 1847.

49. *Scene in Holland.*

At the jetty, on the right, a family with many packages is landing by boat from one of the barges which lie with set sails on the left. The

sky is grey and white with streaks of pale blue, and, excepting part of the group and pier, the picture is in delicate light.

Panel, 16″ wide by 10″ high.

Signed and dated in lower left corner—" Wm. Simson, 1828."

Purchased from the artist by H. W. Williams.

This is probably the picture, " Market People Landing from the Rotterdam and Dort Passage Boats," exhibited at the Royal Institution, Edinburgh, 1829.

Presented by Mrs. Williams, 1866.

209. *Twelfth of August.*

In the centre two sportsmen mounted on ponies ; to the left a keeper, a boy, and two dogs ; and to the right a third dog running. Over the narrow strip of foreground is a distance of blue hills ; the cloudy sky is grey but full of light.

Panel, 16″ wide by 10″ high.

A sketch for the larger picture painted in 1829 and exhibited at the Royal Institution, Edinburgh.

Purchased from the artist by H. W. Williams.

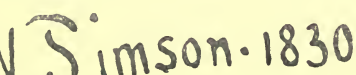
Presented by Mrs. Williams, 1866.

163. *Solway Moss—Sunset.*

A broken foreground rising towards the left, where a herd lies near his cattle, and with a pond catching grey lights to the right ; a middle distance of flat moss dotted sparsely with cattle ; and then, above a long row ridge across which smoke drifts, a range of hills lit with the mellow glow of sunset. The sky, full of yellow light to the left, is marked by a floating cloud about the centre, and becomes cooler and bluer towards the right.

Canvas, 36″ wide by 26″ high.

Signed in left lower corner—



Exhibited, Scottish Academy, 1831.

Purchased by the Royal Scottish Academy, 1853.

170. *Passage Boats Becalmed on the Maese at Dort.*

Two barges, their sails and hulls shining in golden light, lie motionless and reflected in the still river, and to the right, and nearer, is a rowing boat, which comes dark against the water and the distance of wooded

bank, above which a grey church tower and windmills rise against a quiet sky.

Panel, 17″ wide by 12″ high.

Exhibited at Royal Institution, Edinburgh, 1827.

Purchased from Mr. Charles Finlay by the Royal Institution, 1867.

276. *A Goatherd's Cottage.*

Towards the right a little fair-haired girl in a pink blouse milks a black goat, beside which a white one stands. Light falls from a small window on the right, while to the left a man in a kilt, with a dog near him, stands at the open door.

Panel, 27″ wide by 20″ high.

Exhibited, Scottish Academy, 1832.

The property of the Royal Scottish Academy.

301. *Interior of a Cottage at Killin.*

In the middle of a cottage interior, a woman, in pale blue gown, with an infant, three boys in kilts, and a collie dog, are grouped about a wood fire, above which a kettle hangs from a hook.

Water-colour, paper, 13½″ wide by 10″ high.

Inscribed in lower right corner—" Killin, August 1833, W.S."

Presented by Mr. George Simson, R.S.A., to the Royal Scottish Academy, 1860.

441. *Landscape.*

To the right a clump of trees, the foliage just touched with autumn, stands on the far side of a stream, which, some little distance away, is crossed by a rustic bridge, while to the left a few elm trees, growing on the brown bank in the foreground, rise against a pale sunset sky.

Canvas, 18½″ wide by 12½″ high.

Diploma work.

SKIRVING. Archibald Skirving.

Born near Haddington in 1749. He began his career as a miniature-painter, but after studying in Rome he turned his attention to portraiture in crayons, practising with success first in London and subsequently in Edinburgh. While he had the reputation of being an eccentric, he was an artist of ability. His death took place at Inveresk in 1819.

297. *Portrait.*

Seated three-quarter length of a man wearing a greyish suit and white ruffles and stockings. The head is turned to the right and lighted from the left; ruddy background, with buff panel to right.

Crayons, paper, 24″ high by 21″ wide.

Signed to right below panel—" A. Skirving, pt."

Presented by Mr. William Moir Bryce, 1879.

357. *Mrs. Carnegie.*

Wife of John Carnegie of Edrom, Berwickshire, and sister of the Artist.

Head and shoulders of a young woman wearing a high-waisted white gown and with a yellow-patterned white shawl thrown loosely over her shoulders. Her head, turned to the right and lit from the opposite side. is thrown slightly back, and her very black hair hangs in long locks on each side of her face. Background of grey cloudy sky.

Crayon, paper, 24″ high by 18″ wide.

Bequeathed by Mr. David Ainslie of Costerton, 1900.

SMART. John Smart, R.S.A.

Born at Leith on 16th October, 1838. Apprenticed to his father, who was an engraver, he pursued at the same time his art studies at the school of the Board of Manufactures. Later he studied painting in the studio of Horatio M'Culloch, showing for the first time in the exhibition of the Royal Scottish Academy in 1860. Steady devotion to landscape was rewarded by growing success, and his position was recognised in 1871 by his choice as an Associate of that body, the status of Academician being reached in 1877. A loyal member of the Academy, he was also an original member of the Royal Scottish Society of Painters in Water-colour. After a busy and energetic life, he died at Edinburgh on 1st June, 1899. While he occasionally painted Welsh and Lowland scenery, his favourite subjects were found, and his best work done, in Highland scenes.

432. *Far from the Busy World.*

In the foreground of a moorland landscape, which stretches to a horizon of low hills lying purple-grey under a sky of grey and white cloud, three Highland cattle stand in a shallow pool, towards which two more are making their way through the heather on the left. The water reflects the sky; and the margin of the pool, bare on the right, is fringed with water-weeds and stunted rushes towards the left.

Canvas, 61″ wide by 33″ high.

Signed in lower right corner—" J. Smart, R.S.A."

Exhibited, R.S.A., 1878.

Diploma work.

SMITH. Frederick Coke Smith.

Water-colour painter, born on 26th June, 1820. A great traveller, he spent a considerable time in Turkey, completing a number of sketches at Constantinople in 1835-6, which were lithographed by J. F. Lewis. Subsequently he went to Canada. He died on 13th May, 1839.

290. *Palace of The Doge, Venice.*

The palace occupies the centre, the "Bridge of Sighs" connecting it with the prison to the right, and the great Campanile of St. Mark's showing over its west end, while to the extreme left is the column, on the piazzetta, surmounted with the lion of St. Mark, beyond which the palace of the King of Italy is seen. Various boats and gondolas lie at the quay which runs straight across the picture. The sky is blue.

Water-colour, paper, 16¼″ wide by 8¾″ high.

Scott Bequest.

361. *The Roman Catholic Church, Dresden.*

An elaborate Renaissance building, with towers at each end, rises above the low-tiled houses which lie along the far side of a river.

Water-colour, paper, 13¾″ high by 10″ wide.

Scott Bequest.

SOMERVILLE. Andrew Somerville, S.A.

Born at Edinburgh in 1808. After receiving his early education at the Royal High School, he pursued his art studies in the Academy of the Board of Manufactures, and also under William Simson, whose assistant he was for a time. His pictures first appeared in the exhibition of the Scottish Academy in 1830, and in the following year that body elected him Associate. The higher honour of Academician was conferred on him in 1833; but in January, 1834, he died after a brief career of promise. He painted figure-subjects, romantic and humorous.

179. *Cottage Children.*

Two little girls stand near a well to the right, speaking to a dog, over the back of which a meadow landscape is seen under a grey and yellowish sky.

Canvas, 14″ high by 12″ wide.

Signed in foreground to right of centre—"A. Somerville, p. 1830."

Purchased by Mr. William Nelson at the Gibson-Craig sale, 1887, and presented to the Royal Scottish Academy.

STANTON. Clark Stanton, R.S.A.

Born at Birmingham in 1832. There he attended King Edward's Grammar School and the School of Art. For some time he was a designer and modeller with Elkington & Mason, silversmiths, by whom he was sent to study in Italy. Coming to Edinburgh in 1855, he engaged in work as a sculptor, while continuing to design for silversmiths. His first appearance in the annual exhibition of the Royal Scottish Academy was in 1857, and in 1862 he was elected an Associate of that body, attaining the rank of Academician in 1883. For twelve years before his death, which occurred on 8th January, 1894, he was Curator of the Academy's Life School. Besides practising in sculpture, he painted in oil and water-colour, and designed book illustrations with considerable skill.

29. *Eurydice.*

Eurydice, nude except for a clinging drapery about her lower limbs, is being borne towards us by a winged figure (seen to the left), whose face and body are covered by a gauzy veil.

High relief, in recessed oval within oblong plaque; plaster, $21\frac{1}{4}''$ high by $11\frac{1}{4}''$ wide.

Inscribed to left "Eurydice," and diagonally in lower right corner of oval "Clark Stanton, R.S.A."

Diploma work.

STARK. James Stark.

The son of a Scotsman, who had settled in Norwich as a dyer, James Stark was born in 1794, and having shown a strong inclination for art, was apprenticed to John Crome (1769–1821), the celebrated landscape painter, with whom he remained three years. Study in London, where he entered the Royal Academy Schools in 1817, followed, and before long his pictures began to attract attention, one of them being awarded a £50 premium at the British Institution. His health was uncertain, however, and, returning to Norwich, he executed the illustrations for *The Rivers of Norfolk*, and painted many landscapes. In 1830 he went back to London, and after living from 1840 to 1850 at Windsor, the surroundings of which supplied material exactly to his taste, died there in 1859.

Gowbarrow Park.

A clump of oaks and other trees in autumn foliage stands upon slightly rising ground above a path which crosses the front of the picture and then turns towards the distance on the right, where, beyond a stream fringed with low trees, is a glimpse of open country under an evening sky yellow and purple-grey. Landscape and trees are for the most part in shadow, but here and there a soft light falls upon them,

and moving in one of these in the immediate right foreground is a shepherd and a flock of sheep.

Panel, 11½″ wide by 9″ high.

Purchased by the Royal Institution in 1827.

STEELL. Sir John Steell, R.S.A.

Born in Aberdeen on 18th September, 1804. The family removed to Edinburgh in the following year, and when he was old enough, he was apprenticed to his father as a wood-carver, and attended the school of the Board of Manufactures, where John Graham was his master. On the expiry of his apprenticeship he devoted himself to sculpture, and went to Rome for study. His first undertaking when he returned to Edinburgh was the modelling of "Alexander and Bucephalus," the group which was subsequently cast in bronze (1883), and stands in St. Andrew Square, Edinburgh. In 1838 he was appointed Her Majesty's Sculptor for Scotland, and when the Prince Albert Memorial in Edinburgh, designed and chiefly executed by him, was unveiled in 1876, he received the honour of knighthood. He died on 15th September, 1891. His practice as a sculptor was extensive, and his works are to be found not only in Great Britain, but also in the Colonies and the United States. Gourlay Steell, R.S.A., animal painter, was his younger brother. It is affirmed that his "Provost Blaikie" at Aberdeen was the first marble statue carved in Scotland, and his work and enthusiasm did much to create an interest in sculpture in this country.

20. *Right Honourable James Wilson.*

Political Economist, Journalist, and Politician. B., Hawick, 1805. D., Barrackpore, India, 1860.

Bust. Head slightly turned to right, face shaven except for a short beard which fringes the cheeks and passes below the chin, hair long and falling in curls over the ears, large and bushy eyebrows, small nose, thin lips, and heavy chin, eyes unmarked; classic drapery about shoulders.

Marble, total height, 29″; circular plinth.

Inscribed behind—"J. Steell, sculpt., Edinr., 1859."

Executed for the Royal Scottish Academy from sittings received in 1858.

Exhibited, R.S.A., 1860.

The property of the Royal Scottish Academy.

24. *Arthur, Duke of Wellington.*

Military Commander and Statesman. B. 1769. D. 1852.

Bust. The head half-turned to the left, the shoulders enveloped in conventional drapery, which comes close to the neck on the left.

Marble, total height, 30¾″; circular plinth.

Inscribed behind—"J. Steell, R.S.A., sculpt., Edin., 1845."

Modelled at Walmer Castle in 1845.

Exhibited, R.S.A., 1864.

Purchased by the Royal Association for the Promotion of the Fine Arts, 1867.

16. *Katherine, Lady Stuart of Allanbank.*

Bust. The head is tilted back slightly, thrown to one side, and turned very much to the right; the hair, bound in a narrow fillet, clusters in little curls on each side of the forehead, and is twisted into a knot behind; a clinging classic drapery, caught together on each shoulder, shows the spring of the neck and part of the bosom.

Marble, total height, 23¼″.

Inscribed behind—"J. Steell sculᵗ."

Exhibited, R.S.A., 1838.

Bequeathed by Lady Stuart, 1867.

6. *H. W. Williams.*

(*See* Biographical Notice.)

Medallion. Head in profile to right, high bald forehead, side whisker, straight nose, short upper lip, and rounded chin; cut off at spring of neck; low relief.

Marble, 15½″ high by 13¼″ wide.

The frame also contains the gold medal and accompanying letter which Williams received from King Charles X. of France in acknowledgment of his high appreciation of the artist's illustrated volume, *Select Views in Greece*, 1824.

Presented by Mrs. Williams, 1866.

31. *David Scott, R.S.A.*

(*See* Biographical Notice.)

From the front the face is almost in profile to the left; the features are chiselled and very refined, the head is thrown backwards, the neck and shoulders are bare.

Marble bust, total height, 25½″.

Inscribed—"Jn. Steell, R.S.A., sculpᵗ., Edinr., 1831."

Etched by W. B. Scott, H.R.S.A., on the title-page of the edition of the *Pilgrim's Progress* illustrated by David Scott's designs, and reproduced as frontispiece in J. M. Gray's *David Scott*, 1884.

Diploma work.

STEVENSON. David Watson Stevenson, R.S.A.

Born at Ratho, Midlothian, on 25th March, 1842. The son of a builder, he became a pupil in Edinburgh of the sculptor, William Brodie, R.S.A., who was a native of Banff. He studied in the Royal Institution School of Art, and in the life-school of the Royal Scottish Academy, and subsequently pursued his studies in Rome. On his return to Edinburgh he built up a sound reputation as a sculptor alike of portrait busts and of ideal subjects. In 1868 he was commissioned to execute the statues of "Labour" and "Learning" for the Prince Consort Memorial in Edinburgh, and another gratifying success was his selection to execute the Platt Memorial at Oldham. Of his ideal works, "Nymph at the Stream," "Lady Godiva," "Echo," and "Galatea" may be named. The Royal Scottish Academy elected him Associate in 1877 and Academician in 1886. He died at Edinburgh on 18th March 1904.

33. *Scotch Peasant Girl.*

Bust of a young girl, whose hair lies in masses on her brow and falls in ringlets behind. Her neck is bare, and at the throat a cluster of blue-bells is placed in the folds of the plaid about her shoulders. The eyes are marked.

Marble, total height 20″.

Inscribed behind—"D. W. Stevenson, A.R.S.A., Edinr., 1879."

Exhibited, R.S.A., 1887.

Diploma work.

———

STEVENSON. William Grant Stevenson, R.S.A.

Native of Ratho.

28. *Stag.*

Model of a stag of twenty-four points, standing with its head raised and its fore feet close together.

Bronze, plinth 16″ long by 6″ wide; total height to highest point of antlers, 28″.

Exhibited, R.S.A., 1894.

Diploma work.

———

STOTHARD. Thomas Stothard, R.A.

Born on 17th August, 1755, at Long Acre, London, where his father kept the Black Horse Inn. He got his schooling at Tadcaster, and at Ilford, Essex. As he showed an aptitude for drawing, his friends apprenticed him to a designer of patterned silks in Spital-

fields, but, this occupation failing, he turned his energies to making illustrations for the *Town and County Magazine* and other publications, with marked success. Entering the Royal Academy Schools in 1777, he exhibited that year with the Society of Artists, and in the following year at the Royal Academy. In his studies he had the friendship and counsel of Reynolds, Flaxman, and Richard Wilson. Elected Associate of the Royal Academy in 1785, and Academician in 1794, he was appointed Librarian in 1812. His talents were mainly devoted to designing illustrations, of which 3000 are said to have been published. One of the best known of his paintings is "The Canterbury Pilgrims," commissioned in 1806 by Cromek, and engraved in 1817. In 1799 he decorated the staircase of Burghley House, Stamford, for the Marquis of Exeter, and in the summer of 1822 he painted the cupola of the upper hall of what is now the Writers to the Signet Library in Edinburgh. He also designed the reverse of the Royal Academy gold medal. His death took place in London on 27th April, 1834. His reputation rests chiefly on his illustrations, in which inventiveness, grace of treatment, and literary sympathy are happily blended.

185. *Seven Illustrations to Burns' Poems.*

(1) *The Cottar's Saturday Night.*

"Wi' kindly welcome, Jenny brings him ben";

(2) *Tam o' Shanter.*

"And roars out: 'Weel done, Cutty-sark!"

(3) *Address to the Deil.*

"The cudgel in my nieve did shake,
Each bristl'd hair stood like a stake"

(4) *Portrait of Burns;*

(5) *Prayer: O Thou Dread Power.*

—— "No wand'rer lost,
A family in Heaven!"

(6) *Logan Water.*

"But I wi' my sweet nurslings here.
Nae mate to help, nae mate to cheer";

(7) *Hallowe'en.*

"To burn their nits, an' pou their stocks,
An' haud their Hallowe'en
Fu' blythe that night."

Paper, each 4″ high by 3″ wide.

190. *Nine Illustrations to Burns' Poems.*

(*1*) *War (?)*

(*2*) *The Holy Fair.*

" Quo' she, an' laughin' as she spak,
An' taks me by the han's."

(*3*) *The Vision.*

" ' And wear thou this,'—She solemn said,
And bound the holly round my head " ;

(*4*) *Willie brew'd a Peck o' Maut.*

" Here are we met, three merry boys,
Three merry boys I trow are we " ;

(*5*) *Burns' Cottage.*

" When my father built his clay biggin' " ;

(*6*) *Scots, wha hae.*

" Wha for Scotland's King and Law
Freedom's sword will strongly draw."

(*7*) *When wild War's deadly blast.*

" She sank within my arms, and cried—
' Art thou my ain dear Willie ? ' "

(*8*) *The Holy Fair.*

" Quo' she, an' laughin' as she spak,
An' taks me by the han's." (Second drawing.)

(*9*) *Highland Mary.*

" Wi' monie a vow and lock'd embrace
Our parting was fu' tender."

Paper, each 4″ high by 3″ wide.

Original designs by T. Stothard, R.A., for *Illustrations of the Poems of Robert Burns*; engraved in line by R. H. Cromek; published by T. Cadell and W. Davies, London, and W. Creech, Edinburgh, 1814.

These Illustrations were also used to illustrate an edition of Burns' Poems, edited by Dr. James Currie and published by Messrs. Cadell and Davies, about 1830. The artist visited Scotland in 1809, to make studies for this purpose.

Exhibited, " National Exhibition of Works of Art," Leeds, 1868.

Bequeathed by Mr. Henry Vaughan, London, 1900.

The Vaughan Bequest included, in addition to the above, Stothard's designs for Scott's *Rokeby* and the Turner drawings.

SYME. John Syme, R.S.A.

Born at Edinburgh in 1795. After studying at the Academy of the Board of Manufactures, he was employed by Raeburn as his assistant. He enjoyed a good practice as a portrait-painter, and along with his uncle, Patrick Syme, flower-painter (1774–1845), was one of the original members of the Scottish Academy. His death took place at Edinburgh on 3rd August, 1861.

235. *Portrait of Rev. John Barclay, M.D.*

B. 1758. After being Licensed as a Minister, he studied Medicine, and became a distinguished Lecturer and Writer on Anatomy. D. 1826.

Half-length. The black-costumed figure stands to the left, with the left hand laid upon a skull which lies on a table in the lower right corner. The face, seen in three-quarters to the right, is lit from the left front, and comes against a yellowish-grey pilaster and a grey wall.

Canvas, 36″ high by 27½″ wide.

Engraved in mezzotint by T. Hodgetts.

Presented by Dr. Hector, 1886.

THOMSON. Rev. John Thomson, H.R.S.A.

Born in the manse of Dailly, Ayrshire, 1st September, 1778, he was educated at the University of Edinburgh, and received ministerial licence on attaining his majority. He filled his father's place in Dailly until 1805, when he accepted a presentation to the parish of Duddingston—the church and manse of which are picturesquely situated at the foot of Arthur Seat, on the east side of Edinburgh. When a student at the University, Thomson received lessons in painting from Alexander Nasmyth, and in 1808 he first exhibited at the Exhibition of the Society of Associated Artists. To the Exhibitions of that Society, and subsequently to those of the Royal Scottish Academy, he contributed continuously until his death a series of works remarkable for many of the highest qualities in landscape-painting. Between the dates in question he showed in all over one hundred pictures. These, which for the most part were impressions of Scottish coast and inland scenery, rather than realisations of particular places, were executed in a powerful and striking manner, somewhat in the conventional style of composition, still in vogue, of Poussin and Claude. On account of his clerical profession, Thomson, though often pressed to do so, never joined any incorporated body of artists, but he accepted honorary membership of the Scottish Academy on the institution of that body in 1826. A man of cultured taste, an elegant classical scholar, and an excellent musician, he died on 20th October, 1840. An interesting episode in the life of the manse of Duddingston was the visit to it of J. M. W. Turner, who had come north in connection with the illustrations of Sir Walter Scott's works, and resided with Thomson for several days.

138. *On the Firth of Clyde.*

Across the dark blue sea, which surges against the brown rocky foreground, at some little distance along the coast, are the ruins of a castle, and, still farther to the left, Dumbarton Rock. On the left the Cowal Hills lie far off under a delicate yellow sky, the light from which falls on the higher ridges of the nearer shore, and sparkles on the water towards the left.

Canvas, 38″ wide by 25″ high.

Photogravure in W. Baird's *John Thomson of Duddingston*, Edinburgh, 1895.

Bequeathed by the artist's brother-in-law, Professor Pillans, 1863.

140. *Ravensheugh Castle.*

The castle buildings crown the cliff which fills the centre and the right beyond a shadowed bay, on the nearer side of which are two figures beneath tall trees, which spring from the right foreground. The light from a sunset sky touches the castle and the higher ridges of the cliff here and there, flickers on the sea to the left, and bathes the distant town (Kirkcaldy) in tender light.

Canvas, 38″ wide by 25″ high.

Exhibited, Royal Institution, Edinburgh, 1826.

Etched by W. Hole, R.S.A., 1889.

Bequeathed by the artist's brother-in-law, Professor Pillans, 1863.

207. *Aberlady Bay.*

From some brown rocks in the right foreground the sands curve in a crescent towards a low wooded point in the middle distance, beyond which the coast, growing fainter as it recedes, crosses the picture almost to the right, and is marked about the centre by Arthur's Seat. To the right a sloop sails across the bay, in which fishers are launching a boat, and rising above the trees near the point are the roofs of Gosford House. The sky of grey clouds is filled with tender light, which falls in a bright band on the horizon, and sparkles among the nearer waves.

Canvas, 36″ wide by 24″ high.

A replica of this picture was acquired by Lord Stair in 1832.

Exhibited, Royal Institution, Edinburgh, 1822.

Etched by W. Hole, R.S.A., 1889.

Bequeathed by Katherine, Lady Stuart of Allanbank, 1867.

246. *Wooded Landscape.*

A richly wooded valley, in autumn foliage, with a stream in the centre. Tall trees occupy the right foreground and stretch across a sky of pearly blue. Castle and figures are seen in the distance.

Panel, 11″ high by 9″ wide.

Exhibited, Deceased Scottish Painters, 1901.

Collection of Mr. Lockhart Thomson, S.S.C.

Purchased 1905.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD.

RAVENSHEUGH CASTLE

REV. JOHN THOMSON.

TURNER. Joseph Mallord William Turner, R.A.

Born at 26 Maiden Lane, Covent Garden, London, on 23rd April, 1775. Joseph Mallord was the name given to him in baptism, and he seems to have added the name William about 1802. His father was a barber, to whose shop many artists resorted, among them Thomas Stothard. The boy received his somewhat meagre education at Brentford and Margate, but even in childhood his true business was drawing from nature, his earliest extant drawing being one of Margate Church, executed when he was nine years old. Before 1789 he was for a time at Romford with Humphrey Kepton, the landscape gardener, and in that year he was placed with Thomas Malton, the architectural draughtsman, to learn perspective, and also entered the Royal Academy Schools. Among his occupations about this period may be mentioned further the colouring of prints for John Raphael Smith, the washing in of backgrounds for architects, and the study of classical architecture under Hardwick. In addition to having the entry to Reynolds's studio, Turner enjoyed for some years the invaluable companionship of Girtin, and received advice and direction in his studies in water-colour from Dr. Monro of the Adelphi. It was in 1790 that he exhibited first in the Royal Academy. The next few years were in large measure occupied in sketching tours through England and Wales, which supplied material for drawings to be engraved in the magazines of the day. His power as a painter was unmistakably revealed in his "Morning on Coniston Fell" and "Norham Castle" (1798), and in "The Battle of the Nile," which earned him his Associateship in the Royal Academy in 1799, followed in April 1802 by promotion to the rank of Academician. In 1801 he visited Scotland, and in the following year the Continent. His biography henceforward is for the most part a record of sketching tours, and a list of masterly works in oil and water-colour. Special reference may, however, be made to his *Liber Studiorum*, which he described as intended to be "an illustration of landscape composition classed as follows:—Historical, Mountainous, Pastoral, Marine, and Architectural." It was to consist of 100 etchings after his own drawings, executed under his personal supervision, and in large measure by himself. The first plate was published on 20th January, 1807, but, after 70 plates had been issued at irregular intervals, publication ceased in 1819, the project having failed financially. In 1808 he was appointed Professor of Perspective in the Royal Academy Schools. The best period of his work dates from a visit paid to Italy in 1819, and culminates with the "Fighting Teméraire," exhibited in 1839. His death took place at Chelsea on 19th December, 1851, and he rests in the crypt of St. Paul's beside Sir Joshua Reynolds.

His life was an unsocial one. Feeling probably that his defective education unfitted him for companionship with the men of ability and taste with whom alone his genius was worthy to associate,

he inevitably earned a character for inurbanity—perhaps not altogether undeserved. Even death came to him when he was living under an assumed name in a retreat, the existence of which his friends could only surmise. But he possessed fine moral qualities: unceasing industry; frugality which did not descend to miserliness, for he was generous in his own fashion; devotion to his father, whose death in 1829 was a grievous shock. Though he died wealthy he was far from avaricious; he refused an offer of £100,000 for his pictures made by a Committee which wished to secure them for the public; and after his death it was found that he had bequeathed his works to the nation.

While he occupies the highest rank among landscape painters, his qualities were not those which found a school. Great as his technical skill was, his achievements are especially remarkable as the inimitable production of a unique genius, inspired by the brilliancy of a dramatic imagination.

The following drawings were bequeathed to this Gallery by Mr. Henry Vaughan, London, on condition that they were to be shown only during the month of January of each year:—

1*a*. *A Man-of-War.*

In front calm water, eddying round a buoy on the left; to the right a pier with boats alongside; towards left centre and farther off a three-masted ship of war; shipping in distance to left.

Black lead pencil; paper, 9″ wide by 6½″ high.

Signed, towards lower right corner, with initials—
"J. M. W. T." (connected.)

2*a*. *Rye.*

A flat background, through which a river winds, and, in the middle distance, houses and a church tower clustering on a high bank, which slopes to the sea on the right. A belt of faint cloud crosses the picture above the town; the rest of the sky is cloudless.

Water-colour drawing, in faint browns and blue-greys; paper, 10½″ wide by 7¾″ high.

3*a*. *The Medway.*

To the left a shed and two high poles; to the right water and a jetty, beyond which the river and the wooded bank on its farther side are seen under a cloudless sky.

Water-colour drawing, in faint blues and greys; paper, 11¾″ wide by 8″ high.

4*a*. *Beachy Head, looking towards Newhaven.*

Beyond a little bay, bounded on the right by high white cliffs, a distance of bold coast line extends towards the left. A bank of thin

cloud hangs low in the sky; the sea is calm; and a boat manned by two sailors is close inshore on the left.

Water-colour drawing, in greys and faint blues; paper, $10\frac{3}{4}''$ wide by $7\frac{3}{4}''$ high.

Painted *circa* 1792.

Exhibited R.A. (Old Masters), 1887.

5*a*. *Old Dover Harbour.*

A group of small craft lie in front, the masts rising high in the picture: farther off the town clusters on the shore beneath the castle-crowned cliffs on the right.

Pencil and wash in faint greys and blues; paper, $10\frac{3}{4}''$ high by $8\frac{1}{4}''$ wide.

Painted *circa* 1792.

6*a*. *Neuwied on the Rhine.*

The calm river spreads from the foreground, where, on the left, several figures and a boat are seen among the reeds, to the distant shore where blue hills lie, clear cut, beneath a blue and white sky. Towards the right a sloop is becalmed, and beyond it, on the far bank, is the town; on the left are a second sloop, and, on a headland, in the middle distance, a small town.

Water-colour; paper, $11\frac{1}{2}''$ wide by $7\frac{1}{4}''$ high.

Exhibited R.A. (Old Masters), 1892.

Engraved by R. Brandard.

7*a*. *Rhymer's Glen.*

A steep tree-clad bank over which, to the left, a burn falls and then forces itself through flat rocks in the foreground. To the right a bench and a fishing rod; to the left a spray of foliage.

Vignette, $5''$ high by $3\frac{1}{4}''$ wide; water-colour, paper.

Instanced by Ruskin as an example of Turner's "clear and exquisite drawing of shadows," and also of his expressive drawing of the curved lines of streams.

Exhibited R.A. (Old Masters), 1892.

Engraved by W. Miller for *The Prose Works of Sir Walter Scott* (vol. xviii.).

8*a*. *Chiefswood Cottage.*

The House on the Abbotsford Estate in which J. G. Lockhart lived.

Through an arched opening formed by high trees, and across a stretch of lawn beyond, the house, backed by woods, is seen. The path, which lies along the burnside in the left foreground, is light except where the

tree shadows cross it; a stool and desk stand towards the left, and farther into the picture is a second seat.

Vignette; 5¼″ high by 3¾″ wide. Water-colour; paper.

Selected by Ruskin as among the most graceful examples of Turner's bough-drawing (*Modern Painters*, vol. i.).

Exhibited R.A. (Old Masters), 1892.

Engraved by W. Miller for *The Prose Works of Sir Walter Scott* (vol. xxi.).

9*a*. *Melrose.*

Looking up the Tweed from a high bank, from which on the right a belt of trees descends to the waterside, a great expanse of flat haugh lands, through which the river winds, lies beneath, while in the distance the Abbey and town of Melrose nestle among trees at the foot of the Eildon Hills. The sun is sinking in a golden sky towards the right; the hill tops on the left come against the blue. A few small figures and a cart with two horses are in the immediate foreground.

Water-colour, paper, 6¼″ wide by 4″ high.

Selected by Ruskin (*Modern Painters*, vol. i.) as an example of chiaroscuro "more especially deserving of study," and of Turner's "magnificent drawing of distant rivers."

Engraved by W. Miller for *The Poetical Works of Sir Walter Scott.*

10*a*. *Loch Coruisk.*

Towards the centre a wild and serrated mountain ridge runs into the distance, where the hills, their jagged peaks lost here and there among driving and swirling cloud, turn to right and left. On the right, and far below, the loch lies perfectly still and shadowed, while on the left, where the hillside falls less sharply, a foaming stream and the end of Loch Scavaig are seen. In the left centre, and quite on the edge of the picture, two minute figures add immensely to the scale of the scene.

Water-colour, paper, 5¾″ wide by 3½″ high.

Painted *circa* 1831.

Praised very highly by Ruskin in *Modern Painters* (vol. i.) as an example "Of Truth of Clouds" and "Of Truth of Earth." The central ridge is sketched in vol. v.

Engraved by Henry Le Keux for *The Poetical Works of Sir Walter Scott* (vol. x.).

11*a*. *Falls near the Source of the Jumna; in the Himalayas.*

A wall of amber-coloured rock, over which a stream dashes in a succession of leaps, crosses the foreground, and beyond it a range of mountains, the lower slopes wooded, the higher rocky and bare, rise

into a pale sky of blue and white. A tent and a few small figures occupy the foreground in the centre.

Water-colour, paper, 8″ wide by 5½″ high.

Exhibited R.A. (Old Masters), 1892.

From a drawing by Lieut. G. F. White, engraved by J. Cousen, in *Views in India* (1836).

12*a*. *Schwytz.*

Capital of the Canton of Schwytz.

A stream in the foreground with many figures, indicated by pen-drawing, on both sides of it; on the farther bank the town is seen among slightly suggested woods on the slopes of the Little Mythen, and behind rises the immense bulk of the Great Mythen. Delicate blue and white sky.

Faint water-colour washes, accentuated by delicate pen-drawing; paper, 11¼″ wide by 8½″ high.

13*a*. *Sion.*

Capital of the Canton Valais.

A dimly indicated foreground of houses and a bridge, and beyond that, to the right, a plain from which mountains rise steeply into a tumble of grey and white and blue sky.

Water-colour, paper, 12″ wide by 9½″ high.

Exhibited R.A. (Old Masters), 1892.

14*a*. *Verrex.*

On the Road between Aosta and Ivrea at the Entrance to Val Challant.

In the middle distance, beyond a foreground of broken bank and stream, white and grey houses stand to right and left of a white bridge, behind which the river issues from a deep gorge, filled with blue shadows and surmounted by high mountains under a troubled sky. The square keep of an old castle overhangs the entrance to the valley on the right.

Water-colour, paper, 11″ wide by 10″ high.

15*a*. *Thun.*

The sunlit houses stretch from the waterside, in the middle distance, up the high river-bank, and the broken white silhouette thus formed is boldly accentuated by two lofty towers. The white town is reflected with a bright flash in the calm river, which occupies the centre and right of the foreground; blue mountains show over the lower part of the town on the right, while the part on the left is backed by high hills. Grey cloudy sky.

Water-colour, accentuated by red-pen outlines; paper, 14½″ wide by 9¾″ high.

16*a*. *Schaffhausen—Front View.*

In the middle distance the falls fill the air with spray, through which the high banks of the river, Schloss Lauffen perched on the height to the right, and the rising moon are dimly seen. The calm pool below the falls, the farther water in blue and purple shadow, the nearer in half light, occupies the front of the drawing, except towards the left, where a square tower stands on a low spit.

Water-colour, paper, 11¾″ wide by 9″ high.

17*a*. *Schaffhausen—Side View.*

Looking across the falls, the river, seething and bursting into spray, descends on the left, while beyond the rocky foreground on the right, and across the quiet pool below, a few houses glow in the yellow light which suffuses the whole scene.

Water-colour, paper, 11¼″ wide by 9″ high.

18*a*. *Schaffhausen—Moonlight.*

The river runs rippling from the falls in the middle distance, and fills the front of the picture; the banks rise high on either side of the falls, and half of a rising moon shows through the blue-toned haze.

Water-colour, paper, 11¼″ wide by 9″ high.

Painted in 1841.

19*a*. *Alpine View, Italian Side.*

A rocky spur runs into the picture from the right and terminates in a castle perched high above a stream in the left centre; a bridge crosses the ravine and from it a road leads up the valley beneath great mountains; blue sky with a few white clouds.

Water-colour, paper, 12″ wide by 9½″ high.

Formerly in the Monro of Novar collection.

20*a*. *Piazzetta, Venice.*

Looking across the Piazzetta the corner of the Royal Palace rises dark on the left, and the two columns of the Piazzetta are boldly relieved against the Ducal Palace, the façade of which is partially lit by a flash of lightning. The sky shows dark behind the Palace and the domes of St. Mark's, and in the gloom to the left people are rushing for shelter.

Water-colour, paper, 12¾″ wide by 8¾″ high.

Painted *circa* 1830.

Photogravure in " Turner and Ruskin " (1900).

21*a*. *Grand Canal, Venice.*

A stretch of water barred with shadow and light, and with some shipping and a few piles in the front; a belt of dark cloud above; and between these a light but faint glimmering of roofs and spires.

Water-colour, paper, 12¾″ wide by 8¾″ high.

Exhibited R.A. (Old Masters), 1892.

22*a*. *Palazzo Balbi, Venice.*

The Palazzo's white front, slightly varied by transparent shadow, is a prominent object on the far side of the Grand Canal, which runs into the distance on the right, catching as it turns, between reflections of houses, the clear intense blue of the sky. Two or three gondolas are moving near the palace, and in the distance others lie moored to the boat-poles at the doors.

Water-colour, paper, 12¼″ wide by 9″ high.

Exhibited R.A. (Old Masters), 1892.

23*a*. *The Rialto, Venice.*

Looking along the Grand Canal, the Rialto Bridge occupies the centre and is flanked, on the left, by sunlit palaces curving towards the bridge, and, on the right, by a high isolated building in shadow. The sides of the canal are lined with boats and gondolas and the calm water in front reflects the blue and white sky.

Water-colour, paper, 12″ wide by 9″ high.

Exhibited R.A. (Old Masters), 1892.

24*a*. *The Sun of Venice.*

Perfect stillness and a delicate opal haze over the calm lagoon, in the middle distance picturesque lateen-sailed boats, glowing softly in the veiled sunshine and casting tremulous reflections on the gleaming water in front, and farther off and dimly seen houses and campanile; Santa Maria della Salute on the left.

Water-colour, paper, 12¾″ wide by 8¾″ high.

Like the oil-picture of a similar name—"The Sun of Venice going to Sea"—in the National Gallery, London, this drawing probably owes its title to the sun emblazoned on the sail of the boat farthest to the left.

25*a*. *Splugen.*

Beyond a dim foreground of bank and river a bold and towering peak, irradiated by the setting sun, is balanced (on the left) by a much lower spur on which a castle stands, set against a yellow sky, flecked with a few thin clouds.

Water-colour, paper, 11″ wide by 9¾″ high.

26*a*. *St. Gothard.*

A wild rocky defile, through which a foaming torrent forces its way, is bounded on the right by lofty mountains. Near at hand the hill tops are blotted out by driving cloud, but the lower slopes and the more distant peaks are bathed in roseate and golden lights. The prospect is bounded on the left by a cliff beneath which the corner of a road, with several figures, is seen, and, on a lower plane, in the right foreground, a bridge spans the gorge.

Water-colour. paper, 11½″ wide by 9¼″ high.

27*a*. *Lake of Como, looking towards Lecco.*

From a rocky knoll above the lake, one looks along it. High banks backed by mountains border it on the right and show dark against a sky of rosy-grey shot with gold. The far-off hills, on the horizon to the left, catch the light from the sky which is also reflected in the lake.

Water-colour, blue-grey paper, 7½″ wide by 5½″ high.

28*a*. *Ehrenbreitstein.*

Beyond a foreground of calm blue water and brown river bank, a precipitous bluff, on the ridge of which a great fortress stands, rises, lit by the setting sun, against an intensely blue sky. Beneath this cliff a white bridge, reflected in the river, leads to a white town, over which low hills are seen on the right.

Water-colour, blue tinted paper, 7½″ wide by 5½″ high.

29*a*. *Harbour View.*

Purple and grey clouds touched with rosy lights hang low over a dark sea; to right and left fishing craft lie close inshore; and on the beach groups of fisher-folk are sorting fish. Beyond the boats on the left a town and a few houses are seen.

Water-colour, tinted paper, 7½″ wide by 5½″ high.

30*a*. *Sea View.*

A stormy sky full of dark purple and rusty coloured clouds is broken by a gleam of light, which, bursting from the left, spreads upwards towards the right. The sea, dark along the horizon and in the middle distance, is in half light in front, where two brown-sailed boats are plunging heavily.

Water-colour, tinted paper, 11¼″ wide by 7¼″ high.

31*a*. *Lake Albano.*

From the foreground there spring, on the left, one tall and, on the right, two shorter trees; the lake is immediately below, and beyond the wooded banks, which hem it in, lies the flat expanse of the Campagna. Two figures are sketched in pencil at the foot of the two trees, and on the far side of the lake, towards the left, some buildings are indicated. The sky is unbroken by any suggestion of cloud, and perfectly still water mirrors the farther shore, which is lit from the left.

Pencil, with washes of clear bluish and blackish greys; paper, 21¼″ wide by 16½″ high.

Exhibited, Burlington Fine Arts Club, 1871.

32*a*. *Durham.*

On the right the Cathedral and Castle, standing high above the Wear, gleam in the chastened splendour of afternoon sunshine, which, broken here and there with shadow, also fills the valley. Beneath the Castle a two-arch bridge spans the still river, while the parapet of another—

the Prebends—with two figures, is seen in the immediate right foreground. Several slender birches, in the branches of which a few birds are perched, stand clear-cut and motionless against the quiet sky, which, suffused in golden light here on the left, passes into blue behind the fretted towers of the Cathedral.

Water-colour, paper, 17½″ wide by 11½″ high.

Painted *circa* 1835.

Ruskin has given the time of this effect as "Ten minutes before sunset. Quite cloudless." He has also selected "Durham" as an example of Turner's bough-drawing.

Exhibited, Manchester, 1857; Burlington Fine Arts Club, 1871; R.A. (Old Masters), 1887.

Engraved by W. Miller for *England and Wales.*

Photogravure in *Turner and Ruskin* (1900).

33*a*. *Llanberis Lake.*

A distance of mountains encloses a valley which, running towards the left, debouches, in the middle distance, on the lake, which occupies that side of the drawing and extends, towards the right, behind a rocky promontory on the ridge of which three slender trees grow. In the shallow water between the promontory and some low rocks on the extreme left are two anglers, and seated on the bank are a mother and child. The landscape is barred with shadow and sunshine, the principal light falling on the far side of the lake.

Water-colour, paper, 18½″ wide by 12½″ high.

Painted *circa* 1833.

Formerly in the Windus Collection; bought by Mr. Vaughan in 1854.

Engraved by J. T. Willmore for *England and Wales.*

Photogravure in *Turner and Ruskin* (1900).

A portion of the foreground, illustrative of "Rocks at Rest," was drawn by Ruskin and engraved by T. C. Armytage for *Modern Painters* (vol. v.).

34*a*. *Heidelberg.*

Golden sunset radiance, through which the high bank and buildings on the far side are dimly seen, fills the wide valley; a bridge of many arches crosses the river in the middle distance; in front, on a barge moored in the right centre, a crowd of women are washing clothes.

Water-colour; paper, 21¾″ wide by 14¾″ high.

Painted *circa* 1840.

Photogravure in *Turner and Ruskin* (1900).

35*a*. *Falls of Clyde.*

In the centre the river descends in two leaps, the upper a single stream, the lower broken by a rock, which sweeps part of the river round in a horse-shoe bend towards the right. High rocks rise on each

side, those to the right in shadow, which also falls athwart that side of the fall; the tops are thinly wooded and converge towards the middle, the space above being filled with mellow blue sky. The foreground of broken river bed and water is in shadow.

Water-colour, in mellow greys and delicate but full toned browns; paper, 20½″ wide by 16¼″ high.

Painted, probably, *circa* 1801.

36*a*. *Durham Cathedral.*

Seen from the north-west, the length of the Cathedral, emphasised by the centre and western towers, lies along a ridge, below which, but much nearer, houses cluster. The valley and the houses are in shadow, but morning light strikes the towers and spreads softly over the sloping green bank in the foreground.

Water-colour, paper, 16″ high by 9¼″ wide.

An early drawing.

37*a*. *Grand Canal, by Santa Salute, Venice.*

On the left the façade of S. Maria della Salute gleams bright but only half realised, and is reflected in trembling whiteness in the water in front. A narrow canal separates this from a lower building on the right, and over the receding houses, which mark its course, is a clear blue sky.

Water-colour, paper, 21¾″ wide by 8¾″ high.

38*a*. *Monte Rosa.*

Faint wisps of cloud float upon the lower slopes of the mountain, above which a bewildering mass of ridges and peaks, culminating, about the centre, in a great rocky bastion suffused in a shimmer of rose and purple, rises almost to the top of the drawing.

Water-colour, paper, 13¼″ wide by 9½″ high.

The Vaughan Bequest included, in addition to the Turner drawings, Stothard's designs to illustrate Burns' Poems and Scott's *Rokeby*.

VALLANCE. William Fleming Vallance, R.S.A.

Born at Paisley in 1827, on his father's death the family removed to Leith and he became a student of the Trustees' Art School under E. Dallas and R. S. Lauder. He commenced to exhibit at the Royal Scottish Academy in 1848, and, having been elected Associate in 1875, became Academician in 1881. His early work had been chiefly portraiture and genre, and during the earlier seventies he painted a series of pictures of Irish life and character; but it was as a painter of the sea and shipping, to which he

commenced to devote himself about 1860, that he became most widely and favourably known. His most important works were in oils, but he also painted many water-colours. He died in Edinburgh on 30th August, 1904.

456. *Reading the War News.*

On board two fishing boats, which lie together with sterns towards us and cast greenish reflections on the water, the crews cluster round one of their number who reads a newspaper aloud. On the right, farther along the quay, are other fishing boats with groups of men, beyond which a fishing town is seen faintly in the morning light which suffuses the whole scene. There is a glimpse of sea on the left.

Canvas, 30″ wide by 20″ high.

Signed in lower left corner—" W. F. Vallance, 1881."

Exhibited, R.S.A., 1871.

Reproduced in *Art Journal*, 1898.

Diploma work.

WALTER. Henry Walter.

Born in London about 1790. During the leisure of a life busily occupied in teaching, he executed paintings of rural subjects, which are highly esteemed, and he enjoyed the friendship of such men as Blake and Linnell. He died at Torquay on 23rd May, 1849.

358. *Ploughing.*

A team of four horses and a plough guided by a man towards the centre, several sheep in the left foreground, a distance of downs with the sea on the left.

Water-colour, paper, 15″ wide by 9½″ high.

Scott Bequest.

WALTON. Edward Arthur Walton, R.S.A.

Native of Renfrewshire.

467. *The Portfolio.*

Half-length portrait of a young girl, with long, dark tresses, standing, crayon in hand, beside an open portfolio. She is attired in a crimson bodice embroidered with gold, and a white muslin dress with wide sleeves. The left hand rests upon the portfolio, in which a drawing in black and white is visible. Her head, three-quarters to the right, is lit from the left, and the face is brilliantly relieved by a background of grey, with bluish curtain to right.

Canvas, 47½″ high by 38½″ wide.

Signed in lower right-hand corner—" E. A. Walton."

Diploma work.

WATSON. George Watson, P.S.A.

Born in 1767 at his father's estate of Overmains, Berwickshire. After some instruction from Alexander Nasmyth, he went at the age of eighteen to London, and worked for two years under Reynolds. Afterwards he settled in Edinburgh, and obtained extensive employment as a portrait-painter, long maintaining an honourable rivalry with Raeburn. About 1815 he paid a professional visit to London, in the course of which his portrait of Benjamin West was painted. During the short life of the Society of Associated Artists of Scotland (1808–12) he had presided over it, and on the institution of the Scottish Academy in 1826 he was elected its first President, holding that office till his death. He died at Edinburgh on 24th August, 1837.

228. *Portrait of Benjamin West, P.R.A.*

BORN IN PENNSYLVANIA, U.S.A., IN 1738, HE CAME TO EUROPE IN 1759, AND SETTLING IN LONDON FOUR YEARS LATER BECAME A MEMBER OF THE ROYAL ACADEMY, AND SUCCEEDED REYNOLDS AS PRESIDENT. D. 1820.

To waist. Seated to the left in dark brownish coat lined with pale blue, the body is seen in profile, while the keen face is turned towards us. His right hand, a pencil between the fingers, is laid upon the top of a thin calf-bound volume, which rests on his knee, and is marked "West. Gall" on the back. The background consists of a canvas upon which several figures are painted.

Canvas, 36″ high by 28″ wide.

Signed on back of book—

GEO. WATSON
PINXIT.

Exhibited, Royal Institution, Edinburgh, 1821.

Engraved in mezzotint (published Simpson, Ackerman & Co., 1844).

Presented by his son, Mr. W. Smellie Watson, R.S.A., to the Royal Scottish Academy, 1859.

254. *The Painter's Wife.*

Half-length. Dressed in gown of black velvet, with goffered white cap and ruffle; over her right shoulder a dark red shawl is thrown, which is clasped at the left side by the right hand. The comely and pleasant face is turned slightly to the right, and the dark brown hair is shown on her forehead as it escapes from under the cap. Deep-toned background.

Canvas, 36″ high by 28″ wide.

Presented by Mr. Arthur Sanderson, 1905.

259. *Portrait of the Painter.*

Half-length. The face, turned towards the spectator, is lit from the left, and stands out in strong relief against a dark background. He is attired in black coat with white loose collar and ruff.

Canvas, 36″ high by 28″ wide.

Presented by Mr. Arthur Sanderson, 1905.

WATTS. George Frederick Watts, R.A., O.M.

Born in London on 23rd February, 1817, he was of Welsh extraction. His father encouraged him to follow out his early leanings to art, and at the age of eighteen he took a brief course in the Royal Academy Schools. Thereafter he worked for two years in the studio of Behnes, the sculptor. Meantime he had begun work in oil, exhibiting in the Royal Academy Exhibition of 1837. In 1843, and again in 1847, he won valuable prizes in the competitions for designs for decorating the Houses of Parliament, and between 1848 and 1853 he executed a fresco (now not in existence) in the House of Lords. Between 1843 and 1847 he resided partly in Paris, but for the most part in Florence, and he visited Greece and Turkey in 1856. Thereafter his time was fully occupied in the execution of portraits and pictures, chiefly of ideal subjects. Elected an Associate of the Royal Academy in January, 1867, he was raised to the rank of Academician in December of the same year. In 1868 he broke new ground, exhibiting a landscape and a piece of sculpture in the Academy. In later years he devoted much attention to didactic subjects, but from 1856 onwards he also carried on the series of portraits of eminent persons which he presented to the nation. Many of his most important allegorical pictures were given by him to the National Gallery of British Art, and after his death many others were brought together as a permanent collection at Limnerslease, Surrey. In 1902 he was made one of the first members of the newly instituted Order of Merit. He died on 1st July, 1904, at Little Holland House, South Kensington.

461. *Mischief.*

"A symbolical design representing the tyranny of Earthly Love. A stalwart figure typifying the pride and strength of Physical Manhood has been ensnared by Passion in the guise of Love, and is now fast held amid tangled briars, where he thought to find only roses. Cupid's arrow has struck low, and lies half buried in the earth at his feet."

Panel, 77½″ high by 39½″ wide.

Painted in 1878.

Exhibited, Grosvenor Gallery Winter Exhibition, 1881–82; Watts' Memorial Exhibitions—Royal Academy, 1905; Manchester, 1905; Newcastle-on-Tyne, 1905; R.S.A., Edinburgh, 1905; Dublin, 1905–06.

Presented by the Executors "under the scheme sanctioned by the Court of Chancery, in accordance with Mr. Watts's wishes verbally expressed," 1906.

WEST. Joseph West.

Water-colour painter, born in 1797. He sent works from Bath to the exhibitions at the British Institution from 1824 to 1834. The date of his death is unknown.

302. *Scene from "Romeo and Juliet."*

In the centre of the foreground Juliet lies upon her bier, with Romeo crouching dead at her head and the slain Paris lying in the right corner. Friar Laurence, clasping his hands to his breast, stands awe-struck, in the dim light of the tomb, just beyond the lovers.

Water-colour, paper, 7″ wide by 5½″ high.

Scott Bequest.

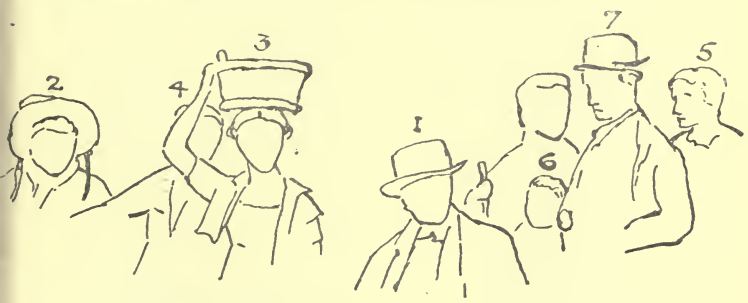
WILKIE. Sir David Wilkie, R.A., H.R.S.A.

Born on 18th November, 1785, at Cults, in Fife, where his father was parish minister. He used to say that he drew before he could read, and painted before he could spell. At the age of fourteen he was sent to attend the Academy of the Board of Manufactures at Edinburgh, but at first he was refused admittance. However, at the instance of the Earl of Leven he was enrolled, and with John Graham as his teacher he made rapid progress, winning in 1803 the 10-guinea prize for a painting in oil of "Diana and Calisto." Returning to his father's manse in the year following, this lad of nineteen began the painting of "Pitlessie Fair"—a work of national life, full of humour and character, containing 140 figures—besides engaging in portrait-painting. With the proceeds of this industry he set off in 1805 for London, and entered as a student in the schools of the Royal Academy. His "Village Politicians," shown at the Academy in 1806, at once gave him a reputation, and "The Blind Fiddler," "The Card Players," "Rent Day," "The Cut Finger," and other pictures followed in quick succession to establish it. The Royal Academy elected him Associate in 1809 (he was only twenty-four), and Academician two years later. In 1814 he accompanied Haydon on a visit to Paris, and two years afterwards he went to Holland with Raimbach, the engraver. It was during a tour in Scotland in 1817 that he painted Sir Walter Scott and his family at Abbotsford. His best work is generally thought to have been done between his election as Royal Academician and his prolonged visit to the Continent (1825–28). To this period belong "The Village Festival," "Blind Man's Buff," "Distraining for Rent," "The Penny Wedding," "Reading the Will," "The Chelsea Pensioners," and others. On Raeburn's death in 1823 Wilkie was appointed King's Limner for Scotland, and in 1830 he succeeded Sir Thomas Lawrence as Painter in Ordinary to George IV. He was knighted in 1836. The year 1840 saw him set out on a journey to Constantinople, the Holy Land, and Egypt, from which he never returned. He died on the homeward voyage off Gibraltar on 1st June, 1841, and was buried at sea

on the same day. In the latter part of his life especially, he painted numerous portraits, one of his latest completed pictures being "Queen Victoria's First Council"—a portrait group; and many historical subjects, such as "John Knox Preaching," "The Confessional," and other Spanish incidents, and the unfinished picture in this Gallery. He was an etcher of great power, though he left only fourteen plates. He was an honorary member of the Royal Scottish Academy.

148. *Abbotsford Family.*

Sir Walter Scott and his family, with Sir Adam Ferguson and an old dependant, are represented, to quote a letter (2nd August, 1827) of Sir Walter's, "in the garb of south-country peasants supposed to be concerting a merry-making." And Wilkie, writing to his sister (Abbotsford, 30th October, 1817), while the picture was being painted, tells her that "In the background the top of the Cowden Knowes, the Tweed, and Melrose (as seen from a hill close by) are to be introduced."



1. Sir Walter Scott, Bart.
2. Lady Scott.
3. Miss Sophia Scott, afterwards Mrs. J. G. Lockhart.
4. Miss Ann Scott.
5. Walter Scott (elder son).
6. Charles Scott (younger son).
7. Sir Adam Ferguson.

Panel, 15″ wide by 11″ high.

Signed—

D. Wilkie. 1817.

Painted at Abbotsford in 1817 for Sir Adam Ferguson.
Exhibited, R.A., 1818.
Engraved in line by Robert Graves, A.R.A., 1837.
Engraved by W. Greatbach for the *Wilkie Gallery*.
Reproduced in Lord Ronald Sutherland Gower's *Sir David Wilkie*, 1902.

Purchased from Mr. R. N. Ferguson, 1895.

153. *The Gentle Shepherd.*

In broad bonnet, blue coat, and yellow breeches, Patie sits on a bench beside a low wall playing to "Peggy" and "Jenny" (clad in short petticoats and white apron), who stand together, leaning against the cottage wall on the left. Beside him is his black and white dog, and his crook rests against the wall, over which a low hilly distance is seen under a yellow evening sky. The principal light falls, from the right, on the girls; the shepherd's face is in shadow.

Panel, 16⅜″ wide by 12¼″ high.

Painted about 1823.

Two versions of this picture exist: the other was lent to this Gallery for some time when in Mr. Gibson-Craig's possession.

Engraved in line by James Stewart, 1827.

Engraved by P. Lightfoot for the *Wilkie Gallery.*

Reproduced in Lord Ronald Sutherland Gower's *Sir David Wilkie*, 1902.

Purchased from the executors of Mr. Charles Park, London, 1898.

147. *The Artist's Sister, Mrs. Hunter.*

A clear-complexioned young woman, with grey eyes and brown hair curled at each side of her brow, carrying in her hands, at the level of her waist, a plate of fruit. The head comes towards the left, and the plate is in the lower right corner. She wears a low cut blue bodice, and about her neck a pink scarf is tied loosely.

Panel, 11¼″ high by 9″ wide.

Bequeathed by Dr. Hunter, Largs, 1871.

180. *John Knox Dispensing the Sacrament at Calder House.*

On the farther side of a long table which crosses the picture horizontally, and in the centre, Knox stands handing a communion cup to a lady seated to the left. Beyond her are others seated at the table, and behind them a bearded man passes with a wicker-basket of bread; while on the right are a knight with the bread in his hand, two men in armour reading from the same book, and others; and in the foreground, to right and left, more figures, including several children. The head of the Reformer and the group to the right are almost completed, as are two isolated heads on that side and three to the left, but otherwise the figures are only sketched in in pencil.

Panel, 64″ wide by 48″ high.

Wilkie was engaged upon this picture when he set out on the journey to the East, from which he never returned.

Reproduced in *Art Journal*, 1896.

Photographed by Annan.

A sketch, carried somewhat further, was engraved in line by J. Talfourd for the *Wilkie Gallery.*

Purchased at the sale of Wilkie's effects by the Royal Scottish Academy, 1842.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

THE GENTLE SHEPHERD

WILKIE

281. *Sketch for "Blind Man's Buff."*

In a large kitchen, where the furniture has been pushed aside, a party of young men and girls are playing at "Blind Man's Buff."

Paper, 8¾″ wide by 5½″ high.

Signed to right—"D. Wilkie."

Pen drawing in sepia of the picture, exhibited in 1813, in the possession of the Queen.

An oil-colour sketch (dated 1811) is in the National Gallery of British Art, London. This drawing shows several variations from these two.

Reproduced in Lord Ronald Sutherland Gower's *Sir David Wilkie*, 1902.

Presented by Sir Hugh Hume Campbell of Marchmont, Bart., 1873.

335. *Sketch of a Confessional.*

The centre is occupied by the penitent and the priest. She is on her knees, he sits to the right with his hand raised to his head. The figures are slightly tinted with colour, and beyond a brown patch round them the background is bare.

Pencil and water-colour, paper, 8″ wide by 7½″ high.

Bequeathed by Lady Murray, 1861.

378. *Lady and her Daughter, in Foreign Costume.*

A young woman in a white collar and cap stands towards the left. She is in three-quarter length; and beyond her, on the right, an older woman sits with her hand at her chin. The figures are unfinished, and the background is only washed in in brown.

Water-colour, paper, 15″ high by 11″ wide.

Scott Bequest.

390. *Sketch of Kilmartin Sacrament.*

The communion table occupies the centre, and, on the nearer side and to the left, the minister stands below the pulpit with the communion vessels before him, while among the congregation on the farther side the elders move about with the bread. To the left are other figures; and the gallery of the church is indicated in faint black lines.

Black chalk touched with red, blue-grey paper, 14″ wide by 10″ high.

Inscribed in right lower corner—"Kilmartin Sacrament, August 24."

Bequeathed by Lady Murray, 1861.

Portrait of the Painter.

To waist; the shaven face, almost full front and surrounded by a mass of tangled yellow-brown hair, is lit strongly from the left; the body is turned towards the left, and the hands (the right holding a port-crayon) are brought together on the edge of a buff portfolio in the left lower corner; white collar and neckcloth, yellow waistcoat, brown coat; medium brown background.

Canvas, 29″ high by 24″ wide.

Etched by W. Strang for W. E. Henley's *Century of Artists*, 1889.

Photogravure in J. L. Caw's *Scottish Portraits*.

Reproduced in Lord Ronald Gower's *Sir David Wilkie*, 1902.

Formerly in the possession of Sir W. Knighton.

Presented to the Scottish National Portrait Gallery by Mr. John Rankin, in fulfilment of the wish of his brother, Mr. Robert Rankin, Liverpool, 1898.

Study for "The Preaching of John Knox before the Lords of the Congregation, 10th June, 1559."

In the pulpit, to the right, Knox leans forward on the open Bible and emphasises his message with outstretched right hand, while opposite, in the left centre, with light falling upon her, Queen Mary sits gowned in white. About the Queen is a group of lords and ladies, and behind that several ecclesiastics; other dignitaries are arranged to right and left of the pulpit. These figures are for the most part carefully finished, but the congregation seen between the nearer groups and seated in the gallery are merely indicated.

Canvas, 21½″ wide by 18¼″ high.

Signed and dated to left—" D. Wilkie, f. 1832."

Collection of Mr. Marjoribanks, who purchased it from Wilkie.

Collection of Lady Muskerry.

Collection of Mr. George Fox, Lichfield.

Collection of M. Sedelmeyer, Paris, 1907.

From 1822, when he made a sketch which resulted in a commission to paint a large picture for the Earl of Liverpool, until 1832, when the picture was completed for Sir Robert Peel, references to the progress of " The Preaching of John Knox " occur repeatedly in Wilkie's journals and letters. It seems to have engrossed his thoughts more than any picture he ever painted, and he made many studies and sketches for it. Although dated 1832, the year in which the large picture was finished and shown at the Royal Academy, the study in this Gallery appears to have been painted considerably earlier and is almost certainly that shown by Wilkie to Lord Liverpool, Sir Walter Scott, Delacroix, and others. It shows numerous variations from the Peel picture, which subsequently passed into the National Collection and hangs in the National Gallery of British Art. The latter, now in a very bad state, was engraved in line by G. T. Doo, R.A.

Purchased from Mr. Alexander Reid, Glasgow, 1907.

WILLIAMS. Hugh William Williams.

"GRECIAN WILLIAMS," so called in allusion to his many Grecian landscapes, was born at sea in 1773. Settling early in Edinburgh, he first came into public notice as a contributor to the exhibitions of the Society of Associated Artists from 1810 to 1816. In 1811 and 1812 he published six large engravings of views in the Highlands. For several years he travelled in Italy and Greece, and in 1820 he published his *Travels in Italy, Greece, and the Ionian Islands*. Two years later he opened an exhibition of his water-colours in Edinburgh, which established his claim to a high place among water-colour painters; and between 1827 and 1829 his *Select Views in Greece* were published. He died at Edinburgh on 23rd June, 1829.

293. *Burns's Cottage.*

On the farther side of the road which crosses the picture from right to left, tending towards us, is a row of thatched cottages, in one of which Burns was born.

Water-colour, paper, 12½″ wide by 8″ high.

Photographed by Annan.

Presented by Mrs. Williams, 1866.

294. *The Parthenon.*

The front of the temple, its pediment sculptures missing or defaced faces us, and in the distance, on the left, is another ruin.

Sepia, paper, 9″ wide by 6″ high.

Engraved for Williams's *Select Views in Greece*, 1829.

Presented by Mrs. Williams, 1866.

296. *Florence.*

Seen from the heights, near the Church of San Miniato, the city lies below. In the centre the Duomo, with Giotto's Campanile, dominates the town; farther to the left are the battlements and tower of the Palazzo Vecchio, and then the River Arno, spanned by three bridges, of which the Ponte Vecchio is most marked. Beyond the city spread the Tuscan hills, on a peak of which, to the right, Fiesole sits above the olive trees. The sky, faintly yellow along the horizon, deepens to blue higher up.

Water-colour, paper, 55″ wide by 34″ high.

Initialed in lower right corner—"H. W. W."

Exhibited, Royal Institution, 1827.

298. *Loch Ranza.*

Beyond a foreground through which a stream winds, the castle is seen standing on the shore, between which and the Cantyre hills on the horizon the sea lies calm and grey-blue. The hills rise on the left, and in the foreground are two figures and some cattle.

Water-colour, paper, 11″ wide by 8″ high.

Inscribed in left lower corner—" Loch Ranza, H. W. W."

Presented by Mr. George Simson, R. S.A., to the Royal Scottish Academy.

307. *The Temple of Fortuna Virilis.*

To the right, with a modern house built against its nearer façade, is the temple, with its colonnade of fluted Ionic pillars, its festooned frieze, and elaborate cornice. Beyond are other buildings—one of those in the middle distance being the house of Rienzi.

Tinted drawing in water-colour, paper, 11″ wide by 9″ high.

Presented by Mrs. Williams, 1866.

308. *Temple of Vesta.*

The light falls from the left on the circular temple, and its roof casts a deep shadow on the wall behind the supporting Corinthian columns. On the right are a small square building and other houses.

Tinted drawing in water-colour, paper, 16″ wide by 12″ high.

Presented by Mrs. Williams. 1866.

311. *Acropolis of Athens and Temple of Jupiter Olympius.*

Seen from the south-west across a brown and broken foreground, with the Fountain of Callirrhŏè to the right, Athens lies in the middle distance. The Acropolis rises in the left centre, crowned by high vertical walls, above which the Parthenon shows. The city, a mere collection of huts, lies scattered along the base of this hill, and towards the right, and much nearer, are the remains of the Temple of Jupiter Olympius. Behind the three isolated columns at the left end of this temple is the Arch of Hadrian; and in the distance, under a faint sky, is a chain of blue-grey hills.

Water-colour, paper, 38″ wide by 24″ high.

Inscribed in right lower corner—" Jupiter Olympius from the Fountain of Caliroe."

Presented by Mr. Robert Horn, 1859.

316. *Temple of Venus, Rome.*

From the south end of the Arch of Constantine, which occupies the left, the ruined temple is seen in the middle distance, its fretted dome exposed to view.

Water-colour, paper, 13″ wide by 9″ high.

This and the following eleven drawings presented by Mrs. Williams, 1866:—

318. *Glencoe.*

Seen from the west end, with the high peaked hills between the glen and Loch Leven on the left; and in the distance the hills on the south side looming through the mists.

Water-colour, paper, 13½″ wide by 10″ high.

Exhibited, Edinburgh Exhibitions, 1812.

Engraved (with variations) in mezzotint by Lewis, 1815.

319. *The Village of Castri.*

This village occupies the site of the ancient Delphi, beneath the peaks of Parnassus. The remains of the Temple of Minerva may be traced on the right, and on the left is the supposed site of the Temple of Apollo.

Sepia, paper, 12″ wide by 9″ high.

Engraved in line by J. Forrest for Williams's *Select Views in Greece*, 1829.

321. *View near the Trossachs.*

Beyond a foreground of broken bank and a middle distance of harvest fields, with a homestead among trees, is a range of hills with Ben Lomond towards the centre.

Water-colour, paper, 11″ wide by 6½″ high.

322. *The Town of Taormini—anciently Tauromenium.*

On the plateau stretching between the lofty mountain of pale purple-brown on the right and the sea, which lies faintly blue far below on the other side, the town spreads its white walls. A belt of trees separates it from the foreground, where peasants are dancing, and the broken coast-line runs into the distance, where the light falls upon Mount Ætna.

Water-colour, paper, 48″ wide by 29″ high.

Signed in right lower corner—" H. W. Williams, 1821."

323. *Athens from the East.*

The city lies in the middle distance beyond some belts of woodland and a grassy foreground, with the Ægean Sea and the hills of Morea in the distance. The nearer trees and foreground are unfinished.

Water-colour, paper, 44″ wide by 28″ high.

A drawing of the same subject was exhibited at the Royal Institution, 1824.

324. *Study of Trees.*

Three tall trees and some lesser ones cluster about the centre; farther off are more trees, and on the left a hill.

Water-colour, paper, 13″ wide by 10″ high.

325. *View looking across the Isthmus of Corinth.*

In the narrow channel are several Eastern craft with lateen sails, and on the farther side, to the left abruptly and towards the right beyond a narrow plain, high mountains.

Water-colour, paper, 13″ wide by 8½″ high.

Engraved in line by W. Miller for Williams's *Select Views in Greece*, 1829.

326. *Chœronea.*

Looking, from a broken and wooded foreground, across a middle distance of plain, the nearer part of which is in shadow, to a range of mountains under a delicate sky.

Water-colour, paper, 12″ wide by 7½″ high.

Engraved in line by James Stewart for Williams's *Select Views in Greece*, 1829.

328. *View of Alloa.*

The sea is on the left, and beyond the sandy foreshore, on which several men are at work, are red-tiled houses and pottery kilns in light against a dark sky.

Water-colour, paper, 10″ wide by 6½″ high.

Inscribed in lower left corner—" Alloa on Spot, H. W. W."

330. *View in the Highlands.*

Three figures and a boat occupy the foreground shore, which is separated from a distance of faint hills by the estuary of a river.

Water-colour, paper, 9″ wide by 6″ high.

Signed with initials in lower left corner.

338. *The Gardens of Alcinous.*

A view of the supposed site of these gardens in the Island of Phœacia· now Corfu. From an embrowned foreground, with tall poplar trees on the left and a modern church near some pines on the right, we look across the Ionian Sea towards mountains standing in a golden haze.

Water-colour, paper, 38″ wide by 24″ high.

Inscribed in right lower corner—" H. W. W."

339. *Temple of Vespasian.*

It is situated on the Clivus Capitolinus, overlooking the Roman Forum. On the left is the Tower of the Capitol, on the right the Arch of Septi mius Severus.

Water-colour, paper, 25″ wide by 19″ high.

Presented by Sir Archibald Edmonstone, Bart., 1859.

344. *View in Lord Moray's Grounds—now Moray Place.*

A grassy foreground, with trees on its right edge, drops on the left to a wooded valley, beyond which is an expanse of landscape and then the sea.

Water-colour, paper, 7¼″ wide by 4″ high.

Inscribed—

" Lord Murray's Grounds, Edin. Cold. on spot. H. W. W."

This and the following two drawings presented by Mrs. Williams, 1866.

345. *View near Dunmore, on the Firth of Forth.*

In the centre the beach slopes between two low walls to the water's edge, and on the narrow strip of sea between this and the trees on the farther shore are two boats.

Water-colour, paper, 7½″ wide by 5″ high.

Inscribed—

" Dunmore, on the Firth of Forth." " Cold. on spot. H. W. W."

351. *Study from Nature—Evening Effects.*

In the foreground a blue and partly shadowed pool with cattle on its farther edge, then a belt of trees, beyond which is a ridge crowned with a white farm-house, and, farther off, a hill under evening light.

Water-colour, paper, 8″ wide by 5″ high.

356. *Temple of Minerva Sunias.*

The remaining columns of the temple stand on the edge of Cape Colonna, high above the Ægean Sea, which surges about its base, and then, rounding a nearer point, fills the little bay in front, where wreckage is being dashed against the rocks with its waves. Bright light falls from a break (high up to the right) in the dark cloudy sky, straight upon the white ruins, and low down along the sea horizon on the right is a belt of light.

Water-colour, paper, 50″ wide by 30″ high.

Engraved in line by W. Miller as " Promontory of Sunium from the Sea " in Williams's *Select Views in Greece*, 1829.

Painted for and exhibited at Royal Institution, Edinburgh, 1828.

363. *Plain of Marathon, and Distant View of Eubœa.*

At the foot of an eminence, the slopes of which are sparsely clad with trees, lies the famous plain. The light from a rising moon glints on the distant water, beyond which rises range upon range of mountains

under a twilight sky. A Greek stands among the boulders in the left lower corner.

Water-colour, paper, 24″ wide by 17″ high.

Exhibited, Royal Institution, Edinburgh, 1827.

Engraved in line by J. Horsburgh for Williams's *Select Views in Greece*, 1829. The engraving is inscribed "H. W. Williams del. from a sketch by C. R. Cockerell, Esq."

A larger version of this drawing was in Lord Young's Collection and now belongs to Lord Mackenzie.

This and the following two drawings presented by Mrs. Williams, 1866.

368. *Temple of Jupiter Panhellenius.*

In the Island of Ægina, in the Saronic Gulf. The temple crowns the distant hill, which rises tree-clad from the foreground stream to near its summit. A group of tall trees fills the right foreground, and fallen pillars with two peasants beside them the left.

Water-colour, paper, 38″ wide by 24″ high.

Engraved in line by J. Horsburgh for Williams's *Select Views of Greece*, 1829.

380. *Caerphilly Castle, South Wales.*

The nearer part of the castle stands on a mound to the right and is in shadow; the farther, consisting of a square with round towers at the corners, is in bright light against a dark evening sky. The landscape on the left is bounded by dark purple hills, and the immediate foreground is occupied by a pool.

Water-colour, paper, 34″ wide by 19″ high.

Exhibited, Royal Institution, Edinburgh, 1827.

WILLIAMS. James Francis Williams, R.S.A.

Born in Perthshire in 1785. For a time he worked as a scene-painter, first in London, and after 1810 in Edinburgh. In 1811 he exhibited there with the Associated Artists, and he was one of the original members of the Scottish Academy, holding the office of Treasurer for seven years. He died at Glasgow, in 1846.

406. *Scene on the Ayrshire Coast.*

To the left the sea is breaking on rocks near the base of a bold headland, which is in shadow except towards the top. Beyond this cliff a second is seen, and then the coast is lower as it runs to a point beyond which Ailsa Craig shows on the horizon. From a clearer space in the cloudy grey sky, light falls diagonally towards the left.

Canvas, 40″ wide by 26″ high.

Diploma work.

WILSON. Andrew Wilson.

Born at Edinburgh in 1780. After some instruction from Alexander Nasmyth, he went in 1796 to London to study in the Royal Academy schools, and thence to Italy, where he remained for some time. Making a second visit to Italy in 1803, he settled for about three years at Genoa, and was engaged in collecting pictures by the old masters as well as in painting. He was a member of the Ligurian Academy, and it was on viewing one of his pictures that Napoleon, when told that the artist was an Englishman, said "Le talent n'a pas de pays." On his return to England he devoted much of his time to painting in water-colour. For a time he was professor of drawing in the Royal Military College, Sandhurst, resigning that post in 1818 on his appointment as master of the Academy of the Board of Manufactures in Edinburgh. There he was the friend and instructor of many artists who subsequently obtained distinction. He contributed to the Edinburgh Exhibitions a number of landscapes remarkable for refined and delicate treatment and colour. But his love for Italy drew him back to that country in 1826, and he spent the rest of his life there, except the very end. During a visit to his native country he died at Edinburgh on 27th November, 1848. A landscape-painter, he was known in Italy as the Scottish Claude. He was instrumental in bringing to this country many valuable works by the old masters, now in some of our most noted collections. Most of those acquired by the Royal Institution were selected by him.

231. *View of Tivoli.*

Looking along a narrow valley, through which a small stream finds its way, the view is closed by a lofty wall of red rock, beyond which a still loftier one is seen. The foreground, where a man in blue rests, is in light; the distant rocks (on the left) in shadow; and the red buildings, which stand on the ridges, come sharply against a clear blue sky.

Canvas, 17½″ wide by 11½″ high.

Painted on the spot.

Purchased by the Royal Scottish Academy, 1851.

WILSON. John Wilson, H.R.S.A.

Born at Ayr on 13th August, 1774. He was apprenticed to Norie, a well-known house-decorator in Edinburgh, and he had some instruction in landscape-painting from Alexander Nasmyth. After two years' residence in Montrose, where he taught drawing, he removed in 1798 to London, and was largely employed for a time in scene-painting. In the British Institution competition for the best painting of Trafalgar, Wilson was awarded one of the

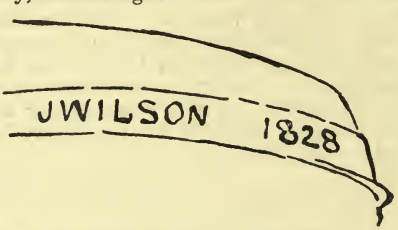
premiums. His pictures were first shown at the Royal Academy in 1807, and he was a constant exhibitor in the Royal Scottish Academy, of which he was made an honorary member in 1827. One of the founders of the Society of British Artists, he continued one of its most loyal supporters. He died at Folkestone on 20th April, 1855. Best known for his pictures of sea and shipping, he got the name of "Old Jock," to distinguish him from his son, a landscape-painter.

202. *A Ferry-Boat.*

There is little wind, for the light brown sail of the ferry-boat in the centre is not drawing, and two men seated on the mast thwart are rowing, but the brightness which fills the sky, and is reflected in the river estuary on the right, is slowly being blotted out by the blackness spreading from the left. Just ahead are two barges, one of them loaded with yellow hay, and farther off other craft; and to right and left are the distant banks of the river.

Canvas, 42″ wide by 30″ high.

Signed, on buoy, towards right—



Exhibited, Scottish Academy, 1829.

Photographed by Annan.

The property of the Royal Scottish Academy.

237. *Coast Scene.*

A flat foreshore, bounded by distant cliffs on the right and with a low-horizoned sea with a few sails on the left, is surmounted by a high sky of grey tinged with yellow. A few small figures and a number of piles break the foreground.

Panel, 15″ wide by 11″ high.

Written on the back of the panel is "Beach scene betwixt Nieuport and Ostend, pier in the distance. Sketched in 1816."

Purchased by the Royal Scottish Academy, 1856.

221. *A Sea-Piece.*

In a choppy sea, studded with small craft and flooded with light towards the left, a lugger (flying the Dutch colours), with large brown sail set, is scudding before the freshening breeze—as indicated by

ANNAN, PHOTO

REMBRANDT INTAGLIO PRINTING CO. LTD

A FERRY BOAT

JOHN WILSON.

ANNAN, PHOTO. REMBRANDT INTAGLIO PRINTING CO. LTD

ITALIAN LANDSCAPE.

RICHARD WILSON.

the gathering clouds on the right. On the extreme left there comes sharply into the picture a pier-head with groups of fisher folk, above which the dark sails of fishing boats and low-lying land are seen. The centre distance is in delicate grey, and the sky, lit from the right, is full of fleecy clouds.

Canvas, 42″ wide by 21″ high.

Initialed "J. J. W." and dated in lower right corner, it is probably by John James Wilson, "Old Jock's" son.

Presented by Mr. George R. MacDougall, New York, 1902.

WILSON. Richard Wilson, R.A.

Born at Penegoes Rectory, Montgomeryshire, on 1st August, 1714. At the age of fifteen he was placed in the studio of Thomas Wright, a portrait-painter, in London, and six years later he began his independent career, painting in portraiture with marked success. In 1749 he left London for Italy, where he remained till 1755. During his Italian stay a small landscape from his easel so impressed Zuccarelli that the latter advised Wilson to abandon portraiture for landscape-painting—a judgment which was confirmed by the French painter Vernet, who offered Wilson one of his best pictures in exchange for a landscape; while Mengs, for a similar reward, painted Wilson's portrait. Continuing his practice of landscape-painting after his return to London, he finally placed himself among the first of living painters by his picture of "Niobe," a commission from the Duke of Cumberland, exhibited in 1760; and as matter of course he was one of the original members on the foundation of the Royal Academy in 1768. But, admirable as his work was, he failed to meet the public taste, and his circumstances were such that it was a boon to him to be appointed in 1776 Librarian to the Royal Academy. On the death of a brother he succeeded to a small estate at Llanferras, Denbighshire, and there he spent his declining years in comfort, dying in May, 1782. His landscapes are held in the highest esteem; many of them were admirably engraved by Woollett.

218. *Italian Landscape.*

A bare foreground with trees to right and left, and three figures and a dog near the centre; then towards the left an expanse of water with a rising wooded bank, on which is a group of buildings, and in the distance hills and delicate grey and yellow sky.

Canvas, 28¾″ wide by 20″ high.

Torrie Collection.

213. *River Scene, with Figures.*

Towards the centre of the nearer bank is a group of five figures between two trees and a gnarled stump, in the left corner, and a boulder towards the right, where the bank swings again into the picture

as a high rocky knoll, crowned with a castle. The other bank is tamer, and beyond the trees which fringe the river is a distant plain bounded by pale blue hills under a luminous grey cloud which floats in a delicate sky. The right is in shadow; the left, except the foreground, in tender light.

Canvas, 50″ wide by 34″ high.

Bequeathed by Mrs. Mary Veitch, *née* Pitcairn, to the Royal Scottish Academy, 1875.

WINGATE. J. Lawton Wingate, R.S.A.

Native of Kelvinhaugh, Glasgow.

408. *Wreck of the Wood.*

Beyond a foreground of rough grass lies a tangle of trunks and branches—purple, grey, and brown—above which two slender, leafless trees still stand erect. Farther off, through a few small trees, which seem to mark the edge of the wood, a range of gently swelling hills dappled with delicate lights and shadows extends beneath a sky of tender blue, in which float bright yet soft white clouds.

Canvas, 42″ high by 30″ wide.

Signed, to right of centre, in foreground—" Wingate, 1885."

Exhibited, R.S.A., 1886.

Reproduced in *Art Journal*, 1896.

Diploma work.

WINT. Peter de Wint.

Born at Stone, Staffordshire, on 21st January, 1784. After receiving a training in engraving from John Raphael Smith, he turned his attention to painting in oil and water-colour, and in 1807 entered the schools of the Royal Academy. He became a full member of the old Water-Colour Society in 1812, and he died at London on 30th June, 1849. His great reputation rests chiefly on his rendering of English landscape in water-colour.

300. *Freshwater Bay.*

Near a cottage which nestles in a little sandy bay beneath high cliffs several figures are busy about a boat. The coast runs towards the left; the sky and water are grey.

Water-colour, paper, 16″ wide by 11″ high.

Scott Bequest.

WYLD. William Wyld.

Born in London on 17th January, 1806. At an early age he obtained the position of "*Chancelier*" to the English Consulate at Calais, and thereafter his life was spent almost wholly in France, though he is known to have made a journey from Rome to Algiers with Horace Vernet. Largely instrumental in introducing water-colour painting into France, he was made a Chevalier of the Legion of Honour in 1855. He died at Paris on 26th December, 1889. His best works combine landscape and architecture, as in his views of the Grand Canal, Venice.

352. *View of Venice.*

Across a flat foreshore a town, with shipping anchored off it, stands against a sunset sky; the sun, already half-hidden below the horizon, is going down on the right.

Water-colour, paper, 8½″ wide by 5¼″ high.

Scott Bequest.

PICTURES PRESENTED

(Which are exhibited in the Gallery).

Those presented to the R.S.A. are marked thus.*

No., Subject, and Painter's Name.	By whom Presented.	When Placed in Gallery.
66—The Finding of Moses (*G. B. Tiepolo*).	Mr. Robert Clouston	1845
186—The Infant Hercules (*William Dyce*) .	Sir John Hay, Bart.	—
*220—Portrait of the Painter (*Thomas Duncan*)	Fifty Scottish Artists	—
112—Portrait, Secretary of Leo X. (*Unknown*)	Mr. Robert Clouston	1852
*67—Landscape Composition (*Grimaldi*) .	———	—
*225—Portrait of John Gibson, painted for the R.S.A. (*John Graham Gilbert*)	The Painter .	—
*144—Rome—Sunset from the Convent of San Onofrio (*David Roberts*)	The Painter . .	1857
247—Unfinished Portrait of Edmund Burke (*Sir Joshua Reynolds*)	Lord Elcho . .	1858
*211—Sculptured Ruins with Figures (*William G. Ferguson*)	Mr. Alexander White	—
209—The Twelfth of August (*William Simson*)	Mrs. Williams .	—
149—Scene in Holland (*Do.*) . . .	———	—
59—French Pastoral (*Antoine Watteau*) .	———	—
227—A Vintager (*David Scott*) . . .	Mr. Andrew Coventry	1859
*203—Portrait of the Painter (*William Aikman*)	Mr. James T. Gibson-Craig	—
339—The Temple of Vespasian (*H. W. Williams*)	Sir Archibald Edmonstone, Bart.	—
*108—St. Christopher (*Giovanni Lanfranco*).	Sir J. Watson Gordon	—
311—The Acropolis of Athens (*H. W. Williams*)	Mr. Robert Horn .	—
*276—Interior of a Cottage at Killin (*William Simson*)	Mr. George Simson	—
*298—Loch Ranza (*H. W. Williams*) . .	———	—
*228—Portrait of Benjamin West (*George Watson*)	Mr. W. Smellie Watson	—
*158—Portrait of George Sanders (*Andrew Geddes*)	Mr. Thomas Menzies	1860
195—Portrait of Alexander Adam, LL.D. (*Sir Henry Raeburn*)	Pupils of Dr. Adam	—

PICTURES PRESENTED—*continued.*

No., Subject, and Painter's Name.	By whom Presented.	When Placed in Gallery.
232—A Scotch Wedding (*W. H. Lizars*) .	Mrs. Lizars . .	1861
275—Reading the Will (*Do.*) . . .	———	—
88—An Incident in the Life of Pope Sixtus V. (*Velazquez*)	Mr. Andrew Coventry	1862
*229—Catherine, Lady Stuart of Allanbank (*Thomas Duncan*)	Mr. James T. Gibson-Craig	1863
*184—The Judgment of Solomon (*William Dyce*)	Professor Goodsir .	1864
*379—The Bathers (*William Mulready*) .	Mr. John Heugh .	—
Twenty-five Drawings in Water-Colour, many of them engraved in *Select Views in Greece* — published by Mr. Williams, 1827–9 (*H. W. Williams*)	Mrs. Williams .	1866
*9—A Dutch Interior (*A. van Ostade*) .	Mr. William Shiels	1867
*261—Unfinished Portrait of a Lady (*John Phillip*)	Mr. Patrick Allan Fraser of Hospitalfield	1868
242—Portrait of W. B. Johnstone (*Do.*) .	Mrs. W. B. Johnstone	—
245—Portrait of Mrs. W. B. Johnstone (*Do.*)	———	—
*249—Portrait of the Painter (*David Martin*)	The Misses Bryce .	1870
2—Portrait of the Painter (*Jacob Jordaens*)	Mr. Alexander Wood Inglis	—
392—Anatomical Study (*Buonarroti (Michelangelo)*)	Francis Abbott .	1873
281—Pen and Sepia Drawing of Blind Man's Buff (*Sir David Wilkie*)	Sir Hugh Hume Campbell, Bart.	—
197—Portrait of a Youth (*John Runciman*)	Mr. Robert Chambers	1874
178—The Origin of Painting (*David Allan*) .	Mrs. Byres . .	1874
*154—Covenanters' Communion (*Sir George Harvey*)	Mr. William Forrester	—
374—The Penny Wedding (*David Allan*) .	Mr. John M'Nair .	1875
217—Portrait of Mrs. Hamilton of Kaimes (*Sir Henry Raeburn*)	Sir William Stirling Maxwell, Bart., K.T.	1876
159—Portrait of the Mother of the Painter (*Andrew Geddes*)	Mrs. Andrew Geddes	1877
191—Hagar (*Do.*)	———	—
*143—Mrs. Kennedy of Dunure (*Sir Henry Raeburn*)	Mr. John Heugh .	—
297—Portrait, in Crayons (*A. Skirving*) .	Mr. William Moir Bryce	1879
200—Portrait of the Painter (*William Bonnar*)	Mr. Thomas Bonnar	—
125—The Death of Abel (*Lodovico Carracci*)	Sir Alexander Crichton	—

PICTURES PRESENTED—*continued.*

No., Subject, and Painter's Name.	By whom Presented.	When Placed in Gallery.
334—Portrait of George Thomson, the Friend of Burns (*William Nicholson*)	Daughters of Mr. George Thomson	1879
164—Going to the Hay (*Hugh Cameron*) .	Mr. James T. Gibson-Craig	—
*142—"The Bibliophilist," a Portrait of David Laing, LL.D. (*Sir W. Fettes Douglas*)	The Painter. .	1881
3—The Young Housewife (*Unknown*) .	Mr. William Wright	—
24—Man Drinking (*Do.*)	———	—
214—Canal Scene with Shipping (*John Ewbank*)	The Right Hon. John Inglis, LL.D.	1883
162—Portrait of John Wauchope, W.S. (*Sir Henry Raeburn*)	Rev. H. B. Sands.	1884
35—Burgomaster (*Frans Hals*). . .	Mr. W. M'Ewan, LL.D.	1885
39—Burgomaster's Wife (*Do.*) . . .	———	—
370—Chudleigh, Devonshire (*J. W. Abbott*).	Mr. Francis Abbott	1886
336—Study of Cottages	———	—
235—Portrait of Rev. John Barclay, M.D. (*John Syme*)	Dr. Hector, New Zealand	—
175—The Spell (*Sir Wm. Fettes Douglas*) .	Mr. James T. Gibson-Craig	—
237—The Royal Volunteer Review, 1860 (*Sam Bough*)	Mr. Charles T. Combe	1887
157—Italian Landscape—Sketch (*A. Runciman*)	Mr. Alexander Wood Inglis	—
*179—Cottage Children (*Andrew Somerville*).	Mr. William Nelson	—
201—English Canal Scene (*Sam Bough*) .	Mr. David Anderson	1890
31—Hendrikje Stoffels (*Rembrandt*) . .	Mr. W. M'Ewan, LL.D.	1892
*273—Portrait of Sir John Steell (*R. Scott Lauder*)	Miss Margaret Steell	1893
256—The Traitor's Gate (*David Scott*). .	Mr. Robert Carfrae	1899
226—A Heath—Sunset (*J. Crome*) . .	Mr. J. Staat Forbes	1899
210—Portrait of Mr. Alexander Bonar (*Sir Henry Raeburn*)	Miss S. A. Fleming	1900
215—Portrait of Mrs. Bonar (*Do.*) . .	———	—
221—A Sea-Piece (*John Wilson*). . .	Mr. George R. MacDougall, New York	1902
*88—Prince Bismarck (*Franz von Lenbach*)	Mr. J. Kennedy Tod, U.S.A.	1903

PICTURES PRESENTED—*continued.*

No., Subject, and Painter's Name.	By whom Presented.	When Placed in Gallery.
266—The Bass Rock (*J. Thornburn Ross*) .	Friends and Admirers	1904
189—"A Schule Skailin'" (*Sir George Harvey*)	Mrs. Duncan J. Kay	—
244—An Irish Emigrant landing at Liverpool (*Erskine Nicol*)	Sir A. Oliver Riddell	1905
259—Portrait of the Painter (*George Watson*)	Mr. Arthur Sanderson	—
254—The Painter's Wife (*Do.*) . .	———	—
241—Buildings on a River (*J. S. Cotman*) .	National Art-Collections Fund	—
Lady Shand (*R. Herdman*) . . .	Lady Shand .	1906
Sea-Piece (*W. van de Velde the Elder*) .	Hon. H. H. Dalrymple	—
Mischief (*G. F. Watts*) . . .	The Artist's Executors	—
On the Sands, Tangiers (*H. B. Brabazon*)	Mrs. Harvey Coombe	1907
Outside Cairo (*Do.*)	———	—
W. D. Ross, Esq. (*R. Brough*) . .	Mr. W. D. Ross .	—
Cornfield near Wooler (*James Charles*)	Sir T. D. G. Carmichael	—
The Bowlers (*Sir G. Harvey*) . .	Sir D. Currie .	1908
Thorpe-Cloud (*G. P. Boyce*) . .	Mr. C. Fairfax Murray	1908
From a Window at Ludlow (*Do.*) .	———	—
Valley of Brousette (*Do.*) . . .	———	—
Fisher Children (*W. Kidd*) . . .	Mr. A. K. Brown	1909

SCULPTURE PRESENTED.

No., Subject, and Sculptor's Name.	By whom Presented.	When Placed in Gallery.
*14—Bronze Medallion of Sir Francis Chantrey (*J. Heffernan*)	Sir John Steell .	1858
Case V.—Model in Wax of Giuliano de' Medici (*Buonarroti* (*Michelangelo*))	Sir Hugh Hume Campbell, Bart.	1866
Case V.—Model in Wax of Madonna and Child (*Do.*)	———	—
Case V.—Model in Wax of Lorenzo de' Medici (*Do.*)	———	—
6—Medallion in Marble of H. W. Williams (*Sir John Steell*)	Mrs. Williams .	—
Case IV.—Model in Bronze of the Parthenon	———	—
*18—Bust in Marble of R. Scott Lauder (*John Hutchison*)	Mr. Patrick Allan Fraser of Hospitalfield	1870
12—Bronze Statuette, "Lavoisier" (*Aimé-Jules Dalou*)	Sir George Reid .	1902
8—Marble Bust of a Scotch Girl (*William Brodie*)	Miss Edith Barclay	1902
Antonia Augusta (*Roman*) . . .	Major-General Crichton Maitland	1906
Greek Head (*Greek*)	Sir T. D. G. Carmichael	1907

PICTURES BEQUEATHED

(Which are exhibited in the Gallery).

Those bequeathed to the R.S.A. are marked *.

No., Subject, and Painter's Name.	By whom Bequeathed.	When Placed in Gallery.
222—Portrait of the Hon. Mrs. Graham (*Thomas Gainsborough*)	Mr. Robert Graham of Redgorton	1858
*174—Portrait of Mrs. R. Scott Moncrieff (*Sir Henry Raeburn*)	Mr. R. S. Moncrieff Welwood of Pitliver	—
327—Miniature Portrait of a Lady (*George Sanders*)	Mr. William Tassie	1860
177—Portrait of Sir David Lindsay (*Sir Joshua Reynolds*)	Lady Murray	1861
61—Girl Holding a Cat (*Phillipe Mercier*) .	———	—
47—Boy with Lesson Book (*J. B. Greuze*) .	———	—
56—Girl Lamenting a Dead Canary (*Do.*) .	———	—
58—Girl with Broken Jar (*Do.*) . . .	———	—
52—Girl with Folded Hands (*Do.*) . .	———	—
46—Portrait of La Marquise de Pompadour (*F. Boucher*)	———	—
54—The Toy Windmill (*N. Lancret*) . .	———	—
55—Fête Champêtre (*Watteau*) . .	———	—
83—Boy Drinking (*B. E. Murillo*) . .	———	—
390—Sketch of a Kilmartin Sacrament (*Sir David Wilkie*)	———	—
335—Sketch of a Confessional (*Do.*) . .	———	—
239—Portrait of the Painter's Wife (*Allan Ramsay*)	———	—
60—Ladies Bathing (*Jean Baptiste Pater*) .	———	—
138—The Firth of Clyde—Composition (*Rev. J. Thomson*)	Professor Pillans .	1863
140—Ravensheugh Castle (*Do.*) . . .	———	—
176—Portrait of Lord Newton (*Sir Henry Raeburn*)	Mrs. Malcolm Laing	1864
One Hundred Drawings by eminent British Artists	Mr. John Scott, of Messrs. Colnaghi, Scott, & Co., London	—
360—Beach at Scarborough (*W. Beverley*) .	———	—
333—Ships of the Line under Sail (*W. Callow*)	———	—
288—Interior with Figures, Armour, etc. (*George Cattermole*)	———	—
346—Coast Scene—Chalk Cliffs (*William Collins*)	———	—
315—Jumiejes, Rouen (*John Sell Cotman*) .	———	—
342—Landscape (*David Cox*) . . .	———	—

PICTURES BEQUEATHED—*continued.*

No., Subject, and Painter's Name.	By whom Bequeathed.	When Placed in Gallery.
284—Latona and the Peasants of Caria (*Joshua Cristall*)	Mr. John Scott .	1864
314—The Grove of Academia — Plato Teaching (*Do.*)	———	—
292—Landscape Composition, with Classical Figures (*Do.*)	———	—
303—Landscape Composition, with Classical Figures (*Do.*)	———	—
332—Landscape Composition, with Classical Figures (*Do.*)	———	—
382—Landscape Composition, with Classical Figures (*Do.*)	———	—
371—Coast Scene, Hastings, with Figures (*Do.*)	———	—
305—Coast Scene, Fishermen—The Sailing of the Fleet (*Do.*)	———	—
365—The Fisherman's Return (*Do.*) . .	———	—
341—Peasant Girl at a Well—Scene in Barmouth, North Wales (*Do.*)	———	—
317—Caldwell Rocks on the Wye (*Do.*) .	———	—
295—Studies and Sketches from Nature, 16 in one frame (*Do.*)	———	—
310—Studies and Sketches from Nature, 8 in one frame (*Do.*)	———	—
337—Studies and Sketches from Nature, 20 in one frame (*Do.*)	———	—
312—Studies and Sketches from Nature, 8 in one frame (*Do.*)	———	—
386—Landscape Composition (*Francis Danby*)	———	—
300—Freshwater Bay (*P. de Wint*) . .	———	—
287—Madonna and Child (*William Dyce*) .	———	—
348—Coast Scene, with Figures (*H. Edridge*)	———	—
320—The Sonnet (*A. Elmore*) . . .	———	—
282—Illustration from Homer (*John Flaxman*)	———	—
367—River Scene (*G. A. Fripp*) . . .	———	—
289—Ploughing (*Thomas Gainsborough*) .	———	—
376—A View of Westminster (*Thomas Girton*)	———	—
375—Study of a Sloop (*Do.*) . . .	———	—
383—Study of a Sloop (*Do.*) . . .	———	—
350—Landscape (*J. D. Harding*). . .	———	—
309—Portrait of the late Mr. John Scott, of Colnaghi, Scott, & Co. (*Horrak*)	———	—
291—French Fishing Boats (*Isabey*) . .	———	—
393—Portrait, Mr. John Scott, Editor of the *Champion*, &c. (*S. Kirkup*)	———	—

PICTURES BEQUEATHED—*continued.*

No., Subject, and Painter's Name.	By whom Bequeathed.	When Placed in Gallery.
340—Vernon Frigate, Malta (*W. A. Knell*) .	Mr. John Scott .	1864
279—Lions and Lioness (*Sir Edwin Landseer*)	———	—
283—Gibraltar (*John F. Lewis*) . . .	———	—
343—Roman Contadina at her Devotions .	———	—
299—Hall at Boddington (*Joseph Nash*) .	———	—
387—Heath—with Leith Hill, Dorking (*Patrick Nasmyth*)	———	—
366—Turkish Letter Writer (*Preziosi*) .	———	—
389—Andernacht on the Rhine (*Samuel Prout*)	———	—
381—Valetta, Malta (*D. Roberts*) . .	———	—
384—Camp Division, Crimea—Sketched from Nature (*W. Simpson*)	———	—
290—Palace of the Doge, Venice (*Coke Smith*)	———	—
361—The Roman Catholic Church, Dresden (*Do.*)	———	—
358—Ploughing (*Walter*)	———	—
302—Scene from "Romeo and Juliet" (*Joseph West*)	———	—
378—Lady and her Daughter in Foreign Costume (*Sir David Wilkie*)	———	—
352—View of Venice (*W. Wyld*) . . .	———	—
192—Portrait of the Painter (*John Scougall*)	Mr. John Scougall, Leith	1867
207—Aberlady Bay (*Rev. John Thomson*) .	Lady Stuart of Allanbank	—
147—Portrait of Mrs. Hunter, sister of Sir David Wilkie (*Sir David Wilkie*)	Dr. Hunter, Woodank, Largs	1871
268—Rent-Day in the Wilderness (*Sir Edwin Landseer*)	Sir Roderick Murchison, Bart.	—
260—A Lowland River (*H. Macculloch*) .	Mr. Robert Cox .	1872
394—Drawing of the Good Shepherd (*Friedrich Overbeck*)	The Right Rev. Alex. Penrose Forbes, Bishop of Brechin	1875
182—Return of Queen Mary to Edinburgh, 1567 (*James Drummond*)	The Painter .	1877
198—Portrait of Mr. Dawson, Durham (*William Hogarth*)	Rev. H. Humble .	—
193—Portrait of Mrs. Dawson, Durham (*Do.*)	———	—
*51—Battle-Piece (*Jacques Courtois* (*Borgognone*))	Mrs. Mary Veitch, *née* Pitcairn	—
*109—Landscape with Figures and Cattle (*Salvatore Rosa*)	———	—
*23—Landscape with Figures (*Wynants and Lingelbach*)	———	—
213—River Scene with Figures (*Richard Wilson*)	———	—

PICTURES BEQUEATHED—*continued.*

No., Subject, and Painter's Name.	By whom Bequeathed.	When Placed in Gallery.
*91—Study of Two Heads in Tempera (*Sanzio* (*Raphael*))	Sir David Munro .	1878
12—Winter Scene (*Avercamp*) . . .	Mr. David Laing, LL.D.	1879
99—Holy Family (*Lorenzo di Credi*) . .	———	—
155—Flight into Egypt (*John Runciman*) .	———	—
240—King Lear in the Storm (*Do.*) . .	———	—
262—Portrait of a Lady in White Satin (*Sir J. Watson Gordon*)	Mr. Henry G. Watson	—
252—Portrait of Roderick Gray (*Do.*). .	———	—
65—An Archer (*G. Barbarelli* (*Giorgione*)) .	Mary, Lady Ruthven	1885
63—Head of a Venetian Nobleman (*Robusti* (*Tintoretto*))	———	—
364—Temple of Jupiter Olympus at Athens (*Mary, Lady Ruthven*)	———	—
313—The Temple of Theseus (*Do.*) . .	———	—
347—Tower near Ponte Molle, Rome (*Sir George Beaumont*)	———	—
62—Portrait of a Venetian Professor (*Ponte* (*Bassano*))	———	—
243—Lady Hume Campbell of Marchmont, and Child (*Sir Henry Raeburn*)	Sir Hugh Hume Campbell of Marchmont	1894
146—Portrait of Mrs. Campbell of Ballimore (*Do.*)	Lady Riddell of Kilcamb, Strontian	1896
136—Portrait of Sarah Malcolm (*William Hogarth*)	Lady Jane Dundas	1897
272—Portrait of Mrs. Douglas Dickson (*Andrew Geddes*)	Sir Douglas Maclagan	1900
357—Portrait of Mrs. Carnegie (*Archibald Skirving*)	David Ainslie of Costerton	1901
1*a*—A Man-of-War (*J. M. W. Turner*) .	Mr. Henry Vaughan	—
2*a*—Rye (*Do.*)	———	—
3*a*—The Medway (*Do.*)	———	—
4*a*—Beachy Head (*Do.*)	———	—
5*a*—Old Dover Harbour (*Do.*). . . .	———	—
6*a*—Neuwied (*Do.*)	———	—
7*a*—Rhymer's Glen (*Do.*) . . .	———	—
8*a*—Chiefswood Cottage (*Do.*) . . .	———	—
9*a*—Melrose (*Do.*)	———	—
10*a*—Loch Coruisk (*Do.*)	———	—
11*a*—Himalaya (*Do.*).	———	—
12*a*—Schwytz (*Do.*)	———	—
13*a*—Sion (*Do.*).	———	—
14*a*—Verrex (*Do.*)	———	—
15*a*—Thun (*Do.*)	———	—

PICTURES BEQUEATHED—*continued.*

No., Subject, and Painter's Name.	By whom Bequeathed.	When Placed in Gallery.
16*a*—Schaffhausen (front view) (*J. M. W. Turner*)	Mr. Henry Vaughan	1901
17*a*—Schaffhausen (side view) (*Do.*)	———	—
18*a*—Schaffhausen (moonlight) (*Do.*)	———	—
19*a*—Alpine View (*Do.*)	———	—
20*a*—Piazzetta, Venice (*Do.*)	———	—
21*a*—Grand Canal, Venice (*Do.*)	———	—
22*a*—Palazzo Balbi, Venice (*Do.*)	———	—
23*a*—The Rialto, Venice (*Do.*)	———	—
24*a*—The Sun of Venice (*Do.*)	———	—
25*a*—Splugen (*Do.*)	———	—
26*a*—St. Gothard (*Do.*)	———	—
27*a*—Lake of Como (*Do.*)	———	—
28*a*—Ehrenbreitstein (*Do.*)	———	—
29*a*—Harbour View (*Do.*)	———	—
30*a*—Sea View (*Do.*)	———	—
31*a*—Lake Albano (*Do.*)	———	—
32*a*—Durham (*Do.*)	———	—
33*a*—Llanberis (*Do.*)	———	—
34*a*—Heidelberg (*Do.*)	———	—
35*a*—Falls of Clyde (*Do.*)	———	—
36*a*—Durham Cathedral (*Do.*)	———	—
37*a*—Grand Canal, by Sante Salute (*Do.*)	———	—
38*a*—Monte Rosa (*Do.*)	———	—
185—Seven Illustrations to Burns' Poems (*Thomas Stothard*)	———	—
190—Nine Illustrations to Burns' Poems (*Do.*)	———	—
Seven Illustrations to Scott's *Rokeby* in Portfolio (*Do.*)	———	—
*194—Portrait, Major Wm. Clunes (*Sir Henry Raeburn*)	Lady Siemens	1902
152—Bailie M'Wheeble at Breakfast (*Eckford Lauder*)	Lady Dawson Brodie	1903
224—Portrait of the Artist (*John Opie*)	Mr. Patrick Shaw	1903
123—Landscape with Figures (*Moucheron*)	———	—
362*a*—Bothwell Castle (*Paul Sandby*)	Mr. Wm. Arnold Sandby	1904
373*b*—Bothwell Castle (*Do.*)	———	—
388—Architectural Design (*Thomas Sandby*)	———	—
The Halt (*Isaak van Ostade*)	Mr. H. C. Brunning	1908

SCULPTURE BEQUEATHED.

No., Subject, and Sculptor's Name.	By whom Bequeathed.	When Placed in Gallery.
1—Copy, in Marble, of the Antique Fragment of Psyche in the Neapolitan Museum (*Theed*)	The Right Hon. Lord Rutherfurd	1854
26—Statue, in Marble, of Hebe (*W. C. Marshall*)	Mr. D. Cheape .	1866
10—Bust, in Marble, of Francis Horner (*Sir F. Chantrey*)	Lady Murray .	—
16—Bust, in Marble, of Lady Stuart (*Sir John Steell*)	Lady Stuart of Allanbank	1867
21—Marble Bust of Rev. Archibald Alison (*Samuel Joseph*)	Mrs. Margaret Anne Forbes Alison, or Burge	1883
4—Bas-Relief in Pentelican Marble, "Aristomache"	Mary, Lady Ruthven	1885
5—Bas-Relief in Greek Marble . .	———	—
Case IV.—Bas-Relief of part of the Head of a Fawn	———	—
23—The Madonna (*Alonso Cano*) . .	Sir Hugh Hume Campbell, Bart.	1894

L. J.

U. C. BERKELEY LIBRARIES
C042151676